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Van Halen

UNLAWFUL CARNAL RIFFAGE



By Michael Mueller

If last month's "Hired Guns" cover story whet your appetite for some Van Halen—sanity, you're not alone. We were listening to some VH in the office and thought, "Why not do a VH Riff Box?" After all, with the possible exception of Jimi Hendrix, Eddie Van Halen just may be the

greatest rhythm guitar player in rock history. His riffs are at once melodic, powerful, evocative, and elemental. Of course, the big question still remains: When will we hear more?

Just like you, we at *G1* are eagerly awaiting news regarding the future of Van Halen. You may remember that Eddie was diagnosed with tongue cancer in 1999, which—understandably—temporarily derailed the band. Fortunately, actress Valerie Bertinelli, Eddie's wife of 20 years, reported in a recent *Parade* magazine interview that he is now cancer-free and is working in his home studio on new

material. Meanwhile, further fueling the rumor mill, bassist Michael Anthony is working with former VH frontman Sammy Hagar, along with Journey's guitarist Neal Schon and drummer Deen Castronovo in a new side project during the current hiatus. Also not helping matters much is the news that Van Halen recently parted ways with its label, Warner Bros. The truth about who left whom is still hazy at press time.

Regardless, Eddie, Alex, and Michael appear poised for a fresh, new start—once they agree on a singer. One can only hope (perhaps *dream* is a better word) that this

will result in the return of original frontman David Lee Roth. In the meantime, as we long for that bright, new day, here are 10 shining guitar moments from Van Halen's vast catalog of raucous riffs.

"Little Dreamer" Van Halen

In 1978 Eddie Van Halen, his brother Alex, bassist Michael Anthony, and audacious vocalist David Lee Roth turned the rock world on its ear with their eponymous debut, *Van Halen*. Produced by Ted Templeman, the record became the new standard for guitar-based rock—a pounding rhythm section, an honest-to-goodness guitar hero, and a wild frontman who lives for the spotlight. *Van Halen* soon had guitarists both young and old runnin' down the devil to sell their souls for the proficiency to play "Eruption."

By the time you get through the fret-



Fig. 1 "Little Dreamer"

Tune down 1/2 step:
(low to high) E₁-A₁-D₁-G₁-B₁-E₁

Intro

Moderate Rock ♩ = 90

Gtr. 1 (dist.) Cm7 Gm7

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Fig. 2 "Beautiful Girls"

Tune down 1/2 step:
(low to high) E₁-A₁-D₁-G₁-B₁-E₁

Intro

Moderate Rock ♩ = 104 (♩ = 104)

Gtr. 1 (dist.) F#m7 D D5 D#5 E5 F#m7

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Fig. 3 "Take Your Whiskey Home"

Tune down 1/2 step:
(low to high) E₁-A₁-D₁-G₁-B₁-E₁

Intro

Moderate Rock ♩ = 102

Gtr. 1 (acous.) G7

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board fireworks of the aforementioned "Eruption," as well as such tracks as "Runnin' With the Devil," "You Really Got Me," "Ain't Talkin' 'Bout Love," "Jamie's Cryin'," and "Feel Your Love Tonight" (a list that could comprise a greatest hits album in and of itself), the laid-back minor-blues vibe of "Little Dreamer" [Fig. 1] is just what the doctor ordered.

"Beautiful Girls" Van Halen II

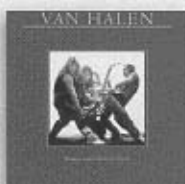
Has a song ever had a bigger social or cultural impact than the deeply moving "Beautiful Girls" [Fig. 2]? Seriously, though, you have to wonder if Diamond Dave was listening to Aerosmith's "Walk This Way" when he came up with the vocal melody and rhythm.

The band followed up its instantly classic debut with the equally rockin' *Van Halen II*. Though some critics felt the songwriting didn't quite reach the bar they had set so high on their first effort, Ed's guitar genius flows forth with each note on the record, especially on this tune, the album's closer. Although "Beautiful Girls" didn't reach great heights on the charts, it nonetheless became, and remains to this day, a beach-cruisin' classic.



"Take Your Whiskey Home" Women and Children First

The release of Van Halen's third record, *Women and Children First*, saw Eddie continue to amaze and amass guitar disciples and David Lee Roth project a crazier image than ever. Though the album lacked some of the firepower of previous releases, there were still plenty of highlights, including the laid-back yet heavy-hitting "And the Cradle Will Rock..." and the blues-rock salvo "Take Your Whiskey Home" [Fig. 3]. The latter's catchy acoustic intro, Diamond Dave's Delta-style delivery of the opening lyrics, the balls-out guitar of the main riff, and the Jimmy Page-style solo breaks comprise the recipe for rock 'n' roll.



"Mean Street" Fair Warning

Following the relatively tame outing on *Women and Children First*, Ed returned to guitar hero status on *Fair Warning* in 1981. One needs only to listen to the first 30 seconds of the opener, "Mean Street," to hear what I'm talking about.

Reminiscent of the Rolling Stones' excursion to the funky side of rock 'n' roll, this tune exemplifies the funk-rock quadrant of Van Halen's musical mind. The minor pentatonic, syncopated 16th-note riff [Fig. 4] is standard-issue funk-o-mania, and Roth embodies the genre's personality and performance like no other. Interestingly, a young, Van Halen-influenced rock band called Extreme would make this type of funk-rock their calling card in the early '90s—and singer Gary Cherone would eventually stand in the glittering footprints of Diamond Dave onstage with Ed and the boys.



Riff Box

Fig. 4 "Mean Street"

Time down 1/2 step:
(low to high) E>A>D>C>B>E

Intro

Moderate Rock $\downarrow = 100$



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Fig. 5 "Unchained"

Drop D tuning, tune down 1/2 steps
(low to high) D₅-A₃-E₃-G₃-B₂-E₂

Intro

Moderate Rock ♩ = 138



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Fig. 6 "Panama"

Turn down 1/2 step
(low to high) F₁, A₁, D₁, G₁, B₁, F₂

Intro

Moderate Rock $\text{♩} = 144$ 

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“Unchained” Fair Warning

Amongst all the funk rockers like "Mean Street," "Dirty Movies," and "Push Comes to Shove" on *Fair Warning* lies the original drop-D metal masterpiece, "Unchained"—a great song to test out that new flange pedal you've been coveting. The tune hits the ground running with arguably the thickest riff Ed has ever churned out (Fig. 5)—reportedly his personal favorite.

For such a great guitar track, the song's moment of truth is actually provided by Roth and producer Ted Templeman. While tracking, Dave was, well, being Dave, giving his opinion about his producer's choice of fashionable threads as well as his chances for success with the ladies while wearing the getup in question. Knowing Roth could come up with something priceless at any given moment, this conversation was recorded, and when Templeman implores Dave to "give me a break," Roth delivers without losing a beat, "One break, coming up!"

"Panama"
1984

The monstrous first single from 1984, "Jump," had Van Halen leaping for joy—literally—thanks to the band embracing the burgeoning music video scene. Who among us didn't at one time or another imitate Dave's famous scissor kick in the band's landmark video? Likewise, their airborne antics in the "Panama" video would later influence Don Jovi's famous flights of fancy in "Living on a Prayer" and, one could argue, Tommy Lee's rolling drum cage in Mötley Crüe's "Wild Side."



The dynamics displayed by Ed throughout "Panama" [Fig. 6] show yet another reason why he's the guitar hero's guitar hero. From the energy-spilling exuberance of the main riff to the Chuck Berry-style solo opener to his sultry lines during the breakdown, Ed takes us on a ride equal to the dizzying acrobatics depicted in the video.

"Hot for Teacher"
1984

"Hey, what do you think the teacher's gonna look like this year?" If my teacher had looked anything like the one in the video for this guitar extravaganza, my sophomore year attendance record would have been a whole lot better. Considering 1984 was the record on which Eddie debuted his formidable keyboard chops, the album is chock full of great guitar moments, too. Due to its incredibly popular video, "Hot for Teacher"

Fig. 7 "Hot for Teacher"

Verse
Fast Shuffle ♩ = 252 (♩ - ♩ - ♩)

Gtr. 1 (dist.) A5

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Fig. 8 "Best of Both Worlds"

Intro
Moderate Rock ♩ = 120

Gtr. 1 (dist.) D/F# G5 D/F# G5 D/F# G A

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Fig. 9 "Finish What Ya Started"

Intro
Moderate Rock ♩ = 129

Gtr. 1 (clean) E7

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topped the heap, but unheralded songs like "Drop Dead Legs" and "Top Jimmy" were fretburnin' faves among guitarists.

The biggest tapping tempest since 1978's "Eruption," the intro to "Hot for Teacher" will have your digits dancing all over the fretboard. Balanced by a modern nod to Texas tone rangers ZZ Top in the main riff (Fig. 7), the song is a lesson in full-fledged rock guitar.

"Best of Both Worlds" 5150

After the success of 1984, the seams holding Van Halen together finally split. David Lee Roth left the band to pursue a solo career, releasing *Crazy From the Heat*, which spawned the enormously popular video hits "California Girls" and "Just a Gigolo/I Ain't Got Nobody."



In a somewhat surprising move, Van Halen tapped red rocker Sammy Hagar to take over the vocal reins, prompting the playful moniker "Van Hagar." Best known previously for being unable to drive under the legal speed limit, Hagar immediately jelled with his new bandmates, and together they produced the band's first-ever #1 album, *5150*. Named after the New York police code for someone who's cuckoo for Cocoa Puffs, or after Ed's home studio (you pick), the record produced a parade of future fan faves including "Dreams," "Love Walks In," "Why Can't This Be Love," and "Best of Both Worlds" (Fig. 8).

"Finish What Ya Started" OU812

Good times with Sammy Hagar continued on 1988's *OU812*, surf slang for wiping out. By this time, Sammy and the boys were shooting the curl on the success of *5150*, and the new record reflected their chemistry and evolution in songwriting. Further demonstrating his diversity, Eddie gave the rock guitar community a taste of some finger-lickin' chicken pickin' in "Finish What Ya Started" (Fig. 9).



That, however, wasn't the only new taste started with *OU812*. Having written "Cabo Wabo" to show his love for the sunshine and party atmosphere in Cabo San Lucas, Mexico, Hagar would eventually open the Cabo Wabo Cantina there in 1990. Later, Hagar's love of tequila would lead him to market Cabo Wabo Reposado, his own brand of tequila. It is, incidentally, ranked

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as one of the three finest tequilas in the world by *Bon Appetit*. Hmm... I wonder if I can write that off as a research expense?

"316"

For Unlawful Carnal Knowledge

No, it's not Stone Cold Steve Austin's theme music. Nor is it an ode to the Gospel of John.

Rather, the beautifully arpeggiated "316" (Fig. 10) was penned by Eddie in celebration of the birth of his son, Wolfgang, on March 16, 1991.

Sadly, *F.U.C.K.* would be the beginning of the end of Van Halen. Hagar would record one more studio record, 1995's *Balance*, before artistic and personal differences led to his clouded exit. Shortly thereafter, rumors of a

Roth/VH reunion began to swirl, and, in fact, it appeared a done deal when Dave, Eddie, Alex, and Michael walked out on stage together as presenters at

the 1996 MTV Video Music Awards. The "reunion" was short-lived. As soon as Roth began to speak that night, one could sense the tension boiling in Ed, and Dave was once again shown the door.

Soon after, former Extreme singer Gary Cherone secured an audition and became the third singer in Van H-istory. After only one album, 1998's poorly received *Van Halen III*, Cherone and the band amicably parted ways, and soon after, all sorts of reunion rumors began roiling. There was Sammy's return; there was Dave's return; there was Sammy's statement that the only way he'd return was with Dave at his side; this logistically ludicrous suggestion was aptly referred to as the "Sam and Dave" tour.

Rumors aside, all we can do now is wait, begging Ed and Dave to kiss and make up once and for all, to come together again to do what they do so well. Here's to forgiveness and happy reunions! **D**



Fig. 10 "316"

Intro
Moderately Slow Rock ♩ = 79 (♩ = ♯♩)

Gtr. 1 (acous.)

mf let ring throughout w/ fingers

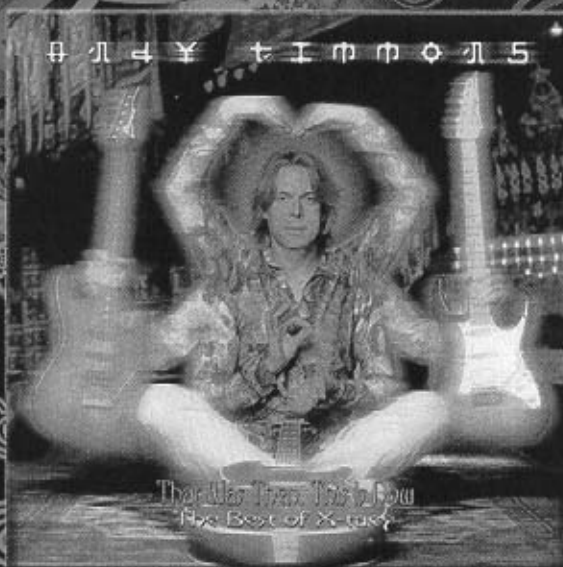
D E A Play 3 times D A E

C#m/F D/F# G5 A

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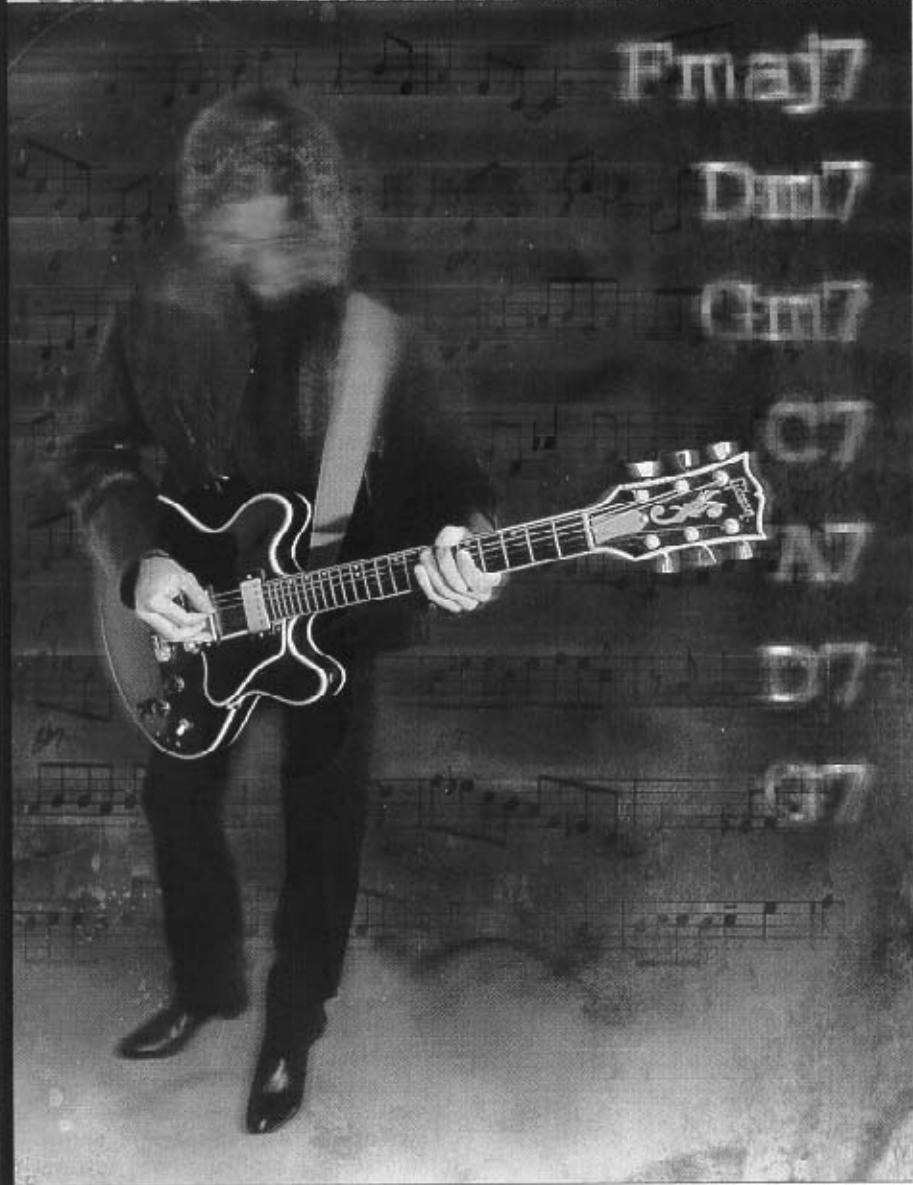
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Solo Structure: Take Two

CONSTRUCTING AN EXTENDED JAZZ IMPROVISATION



By Tom Kolb

Back in October 2001, we ran a Lesson Lab feature titled "Solo Structure: Planning and Constructing Killer Leads," in which we blew through four choruses of a 12-bar blues in E. Response was positive and readers have requested we do the

same for other styles. So, in answer to your letters, this month we shift the focus to jazz, as we continue our ongoing study of solo struc-

ture. Whether you're new to the style or you're a seasoned cat, this month's lesson will help you develop a cohesive, melodic jazz solo.

A Few Words Up Front

In our first installment of "Solo Structure," we focused on the "big picture" aspect of solo construction. We discussed how an extended blues solo could be constructed following a four-step method that resembles the outline of a good story: 1) setting the scene; 2) developing the plot; 3) surprise twists; and 4) the finale. We're going to stick pretty close to the same outline to construct our jazz solo, but since the groundwork has already been laid, we have the luxury of digging a little deeper to uncover some of the actual nuts and bolts of jazz soloing.

The structure we are using is based on *rhythm changes*—a 32-bar song form that takes its name from George and Ira Gershwin's "I Got Rhythm." Straight ahead and ripe for blowing, the rhythm changes format has supplied the foundation for many jazz standards, including the Charlie Parker/Dizzy Gillespie chestnut, "Anthropology," Sonny Rollins' "Oleo," Django Reinhardt's "Babik (Bi-Bop)," and, perhaps the most universally recognized "bebop" tune of all, "The Flintstones Theme."

Rhythm changes follow an AABA format. The A sections are eight bars in length and are loosely based on a I-vi-ii-V cycle, which includes variations and reharmonizations. The eight-bar B section serves as a bridge and follows a III7-VI7-II7-V7 progression. Our jazz solo covers two choruses (two times through the form) of rhythm changes in the key of E. Let's get started.

Establishing a Theme

As with any good solo in any style, a good jazz solo should start with a strong statement, ideally one that establishes a theme—rhythmic, melodic, or both—that runs through the entire solo. Before we make our choice, though, we need to analyze the chord progression so we can come up with a scale source for melodies.

Let's start with measures 1-8 of section A1 [Fig. 1]. The first two measures are a piece of cake, as they host a I-vi-ii-V (Fmaj7-Dm7-Gm7-C7) progression in the key of E. Clearly, we can rely on the F major scale (F-G-A-B-C-D-E) here. Measures 3 and 4 however, substitute two secondary dominants (D7 and G7) in place of the diatonic vi and ii chords, injecting a bluesy quality into the major-scale tonality established in the first two bars. This invites the use of chromatic passing tones (a fixture in

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Fig. 1 **HEAR IT ONLINE**
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A1
♩ = 184 (♩ = ♪♩)

A2

B1

CONTINUED →

jazz), which we can use to even out the lines and keep the "happy" factor of the F major scale at bay. Now, let's work on the opening statement.

First of all, we're going to be dealing with the respectable tempo of 184 beats per minute. For this reason alone, we don't want to paint ourselves into a corner, starting out too fast and getting our fingers tied up in knots from the outset. A simple rhythmic hook can often do the trick. Thinking along those lines, our opening statement pairs the tonic note F with a rhythmic motif consisting of four eighth notes. The eighth-note swing factor, coupled with the half-note rest, help to make for a simple, enticing line that will also be easy to maintain and expand upon. In contrast to the opening phrase, the second measure employs rhythmic syncopation and an active melody containing chromatic passing tones (C# and Ab). Teaming the basic with the complex, the two phrases form a rhythmic and melodic contour, or theme, which will be maintained and developed throughout the entire 64-bar solo. Case in point: Measures 3 and 4 embellish the opening theme by adding a new note (D) to the first phrase, and reversing the melodic contour of the second (measure 2 ascends to A, measure 4 descends from A).

At this point, we run into a new set of changes. Although they look daunting, they're really just a I-ii-iii-ii-V (Fmaj7-Gm7-Am7-Gm7-C7) progression dressed up with chromatic passing chords: Gb7 (bii°7), Ab7 (biii°7), and A7 (bIII7). Some melodic choices would be to stay with the F major scale (with or without chromatic passing tones) and ignore the non-diatonic chords or to weave a melody around the chord tones of the changes. Our melody does a little of both. Further developing the opening theme, measures 5 and 6 supply a highly syncopated phrase reminiscent of something a big-band horn section might play. Measures 7 and 8 put a wrap on the three call-and-response phrases set forth in the first six measures, with a graceful, arpeggiated run up and down the chord changes (Am7, A7, Gm7, and C7).

Though we've been discussing the chromatic passing tones in melodic terms, don't overlook the more subtle aspect of how they color the chord changes. For instance, the Ab note in measures 2, 4, and 6 serves three distinctly different purposes. Respectively, it is used as a #5th against the C7 chord; the b9th of the G7 chord; and as an early resolution to the root of the Ab7 chord. Also noteworthy are the C# (enharmonic

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Am7 A7 Gm7 Gb7 Fmaj7 Gm7

Fmaj7 [B2] A7

D7 G7

C7

[A6] Fmaj7 Gb7 Gm7 Ab7 Am7 D7b9

Gm7 C7b9 Fmaj7 N.C. F#m5

CONTINUED FROM PAGE 45

fun involves scale-chord relationship tactics (a different scale for each chord).

Our first phrase stays pretty close to the "inside-sounding" A Mixolydian mode (A-B-C \sharp -D-E-F \sharp -G). The only exceptions are a passing \flat 3rd (C) and a last-minute alteration (F), which serves as a connecting note to the 3rd (F \sharp) of the D7 chord. A colorful phrase ensues, including a couple of \flat 9ths (E \flat) and even a major 7th! (C \sharp). The G7 phrase is fueled by a five-note, rhythmically displaced, melodic motif (beginning on the final C note of measure 20) that dances around a G major/minor pentatonic hybrid scale (G-A-B \flat -B-C-D-E-F). The spirited section goes out on a cycled C+ arpeggio (G \sharp -E-C) followed by a chromatic climb to the target F note at the top of section A3.

As you look back over section B1, note that each of the four separate phrases is connected via either an upper- or lower-neighbor tone (F-F \sharp ; C-B; A-G \sharp ; and E-F). A resourceful tactic in scale-chord relationship soloing, this keeps transitions from sounding "jumpy."

We gathered momentum in the B section; now, let's keep it going through the final A section (A3) of the first chorus. A quick glance over the changes reveals a progression identical to that in section A2, so similar tactics are in order. This time, however, we'll want to increase the energy level. Our first phrase is a playful scattering of F and C notes followed by a slick, chromatic figure over the C7 chord. Next comes a vibrant, two-bar phrase loosely based on F7, D7, Gm, and C+ arpeggios. Measure 29 follows suit with a chromatic embellishment of an Am7 arpeggio, and the section comes to a close with an F major/minor pentatonic hybrid scale (F-G-A \flat -A-B \flat -C-D-E \flat) phrase in measures 30 and 31. (Measure 32 hosts the pickup notes to the second chorus.)

The Turning Point

Just as any good story has a turning point, an extended solo should, too. With that in mind, let's throw in a few "plot twists" as we head into our second chorus [Fig. 2].

Up to this point, the solo has leaned heavily toward major and dominant tonalities, but with the pickup notes in the final moments of section A3, the solo breaks into F blues scale (F-A \flat -B \flat -B-C-E \flat) regions. The transition is subtle but comes to fruition in measure 34 (A4) with a cycled, double-stop blues lick. Next comes a pair of diminished 7 arpeggios (B \flat 7 and E \flat 7) bookended by C notes in two different octaves. Picking up on the

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double-stop theme introduced four measures earlier, measure 38 rides a high-F pedal note set against a chromatic climb along the B string. This leads to a series of high-E string slides targeting various chord tones of the changes. The section culminates in an F major/minor scale-oriented melody over the C7 chord.

Section A5 opens by briefly restating the main theme, and then it quickly segues to a chromatic climb along the high E string (echoed by F and D notes) to the target note, C. Once there, it revisits the whimsical, scattered-note theme introduced at the top of section A3. In measures 44 and 45, we hit upon the double-stop theme again, first with an octave figure derived from the F blues scale over the G7 and C7 chords, and then with an oblique bend over the A \flat 7-Gm7 changes. The section closes with an extended, melodic F blues line sprinkled with major 3rd (A) tonalities.

Cooling Off and Heading for Home

At this point in the solo (the top of section B2), we have 48 measures behind us and

only 16 left to go. It's time to start thinking about tapping the brakes and coasting to a stop. Of course, some soloists choose to wail on until the final curtain, but this isn't always the wisest or most effective choice. After all, even the most exciting story has an epilogue.

Not content to venture back into previously charted territory quite yet, section B2 opens with a quirky-sounding A Lydian dominant (A-B-C \sharp -D \sharp -E-F \sharp -G) phrase. The long breath (2 $\frac{1}{2}$ -beat rest) that follows the lick highlights the eccentric nature of the D \sharp note (\sharp 11) and also serves to quell the energy level established in the previous sections. Just to make sure the audience doesn't think that funny note was a mistake, let's transpose the lick up a 4th to go with the D7 chord (measure 51). A relatively consonant, arpeggiated melody over the G7 chord momentarily brings the section back down to earth, and we go out on a time-honored, C \sharp arpeggio sequence.

At the top of section A6, we return full circle to the opening theme—four F notes in an eighth-note rhythm. The motif is then transposed to hit selected chord tones of the

next three changes (G \flat 7-Gm7-A \flat 7). Coming to a logical, melodic conclusion on the Am7 chord, the line signals the iii-VI7-ii-V7-I outro "tag" progression (Am7-D7 \flat 9-Gm7-C7 \flat 9-Fmaj7). A sequenced C \sharp 7 arpeggio drapes the D7 \flat 9 chord followed by a two-bar, sequenced, chromatic climb from B \flat to the target F note (measures 61 and 62). An Fmaj7 arpeggio serves as the foundation for the fancy farewell lick, and we're out on the colorful F9 \flat 5 voicing.

Listen and Learn

For those of you who have some experience with jazz soloing, a lot of the phrases and concepts set forth in this lesson should be at least somewhat familiar and therefore not too difficult to grasp. But for those who are new to the style, it will prove extremely helpful to listen to the masters of the genre. Topping a long list of famous players who influenced this particular solo are guitarists Django Reinhardt, Les Paul, Wes Montgomery, and Howard Roberts, as well as saxophonists Charlie Parker and John Coltrane. β

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Back Line Blueprint

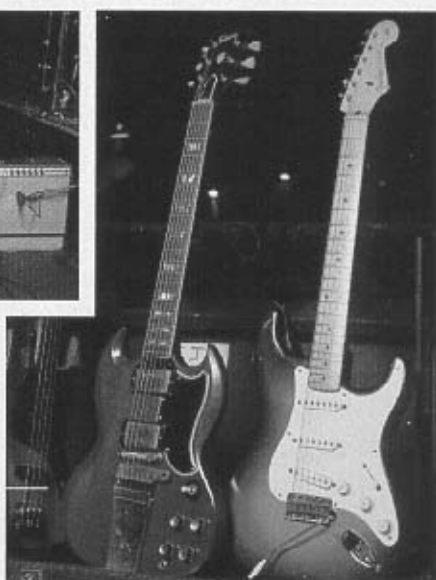
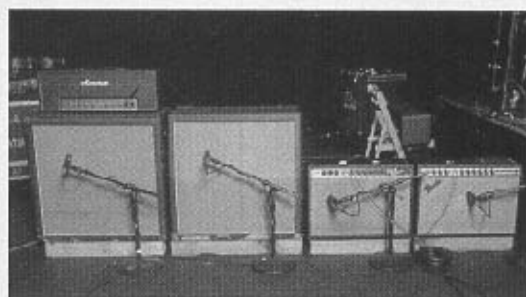
Eric Johnson

TEXAS TONE RANGER

By Michael Ross

In some guitar circles, it is believed that if you look up "tone" in the dictionary, you will see Eric Johnson's picture. His multi-genre technical excellence (encompassing blues, jazz, country, and rock), lyrical compositions, and soloing skills are widely admired, but it is the crystalline chime of his chordal work and the "1,000-pound violin" sound of his distorted leads that have procured him legendary status. Known for his obsession with sonic perfection, Johnson has assembled a rig with the help of tech Jeff Van Zandt that allows him absolute control over the tones and textures he creates.


Two vintage Fender Stratocasters (a '57 and a '58) and a '64 Gibson SG—all strung with GHS .010-.046 strings—make up the maestro's minimalist arsenal. His guitar signal is sent to a custom-built A/B box with George L's cables sporting brass ends. One output of the box goes to a vintage Maestro Echoplex and then into a TC Electronic chorus. The stereo outputs of the chorus are sent to a pair of Fender Deluxe Reverbs ('65 blackface and '71 silverface). His clean sound covered, the other output of the A/B box goes into a second A/B box, where the signal is split again. One side goes to a Chandler Tube Driver and then into a '68 Marshall Plexi Tremolo head and slanted Marshall 4x12 cabinet for crunchy rhythm guitar. The other side goes to a Dunlop Cry

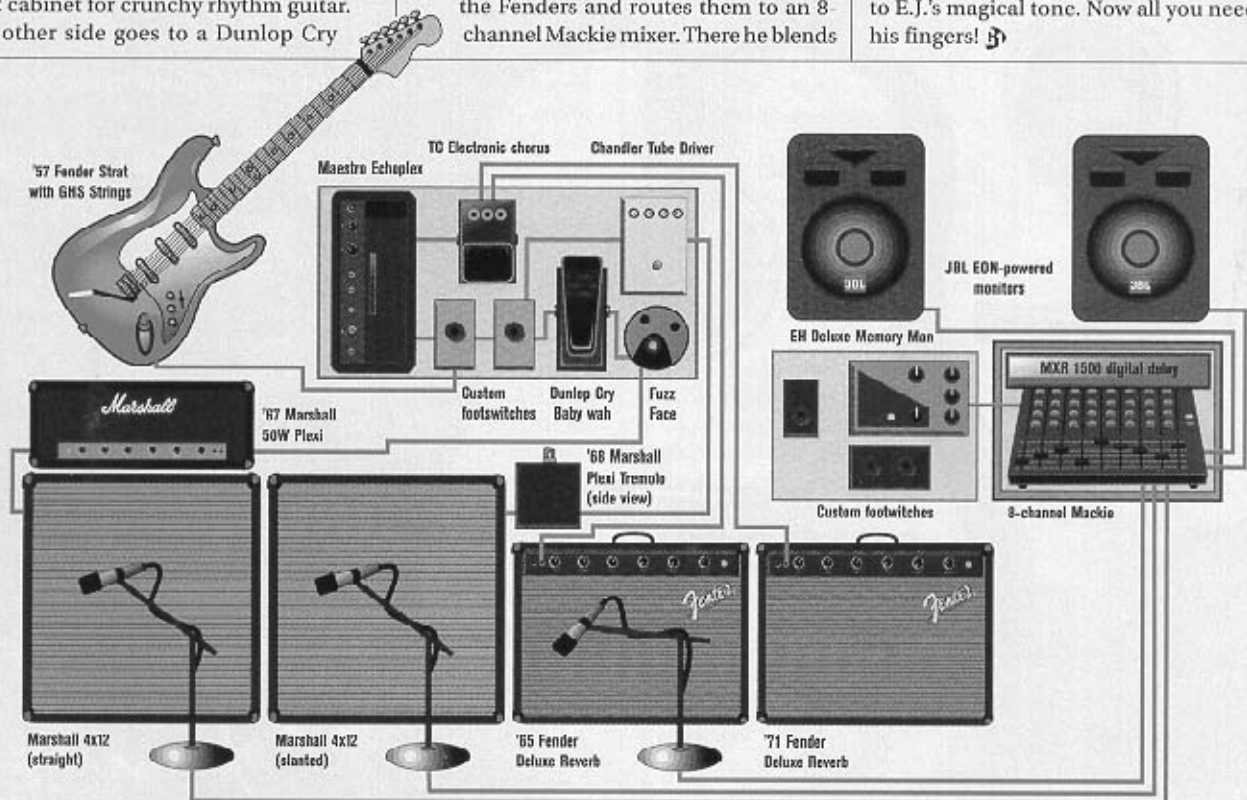


Baby wah pedal, then a vintage Fuzz Face, and finally into a '67 Marshall 50W Plexi head feeding a straight Marshall 4x12 cabinet. Both cabinets house vintage 25W Celestion speakers.

To add ambient effects without sully his sound, Johnson takes feeds off of the mics on the two Marshalls and one of the Fenders and routes them to an 8-channel Mackie mixer. There he blends

in a rackmounted MXR 1500 digital delay and an Electro-Harmonix Deluxe Memory Man. The Memory Man is mounted on another pedalboard, which also sports a custom footswitch for the MXR delay. The Mackie sends a feed to the PA as well as to a pair of JBL EON-powered monitors.

There you have it—all the ingredients to E.J.'s magical tone. Now all you need are his fingers! 



A Private
Lesson With...

Scotty Moore

The Guitar Heard 'Round the World

By Dave Rubin

PHOTOGRAPHY BY JIM MCGUIRE

The guitar figured prominently in three of the most significant developments in popular music of the 20th century. In 1903 W.C. Handy, the "Father of the Blues," heard an itinerant slide guitarist playing in a train station in Tutwiler, Miss. The keening wail of steel on string inspired the classically trained Handy to begin composing and publishing blues music, culminating in the epochal "St. Louis Blues" in

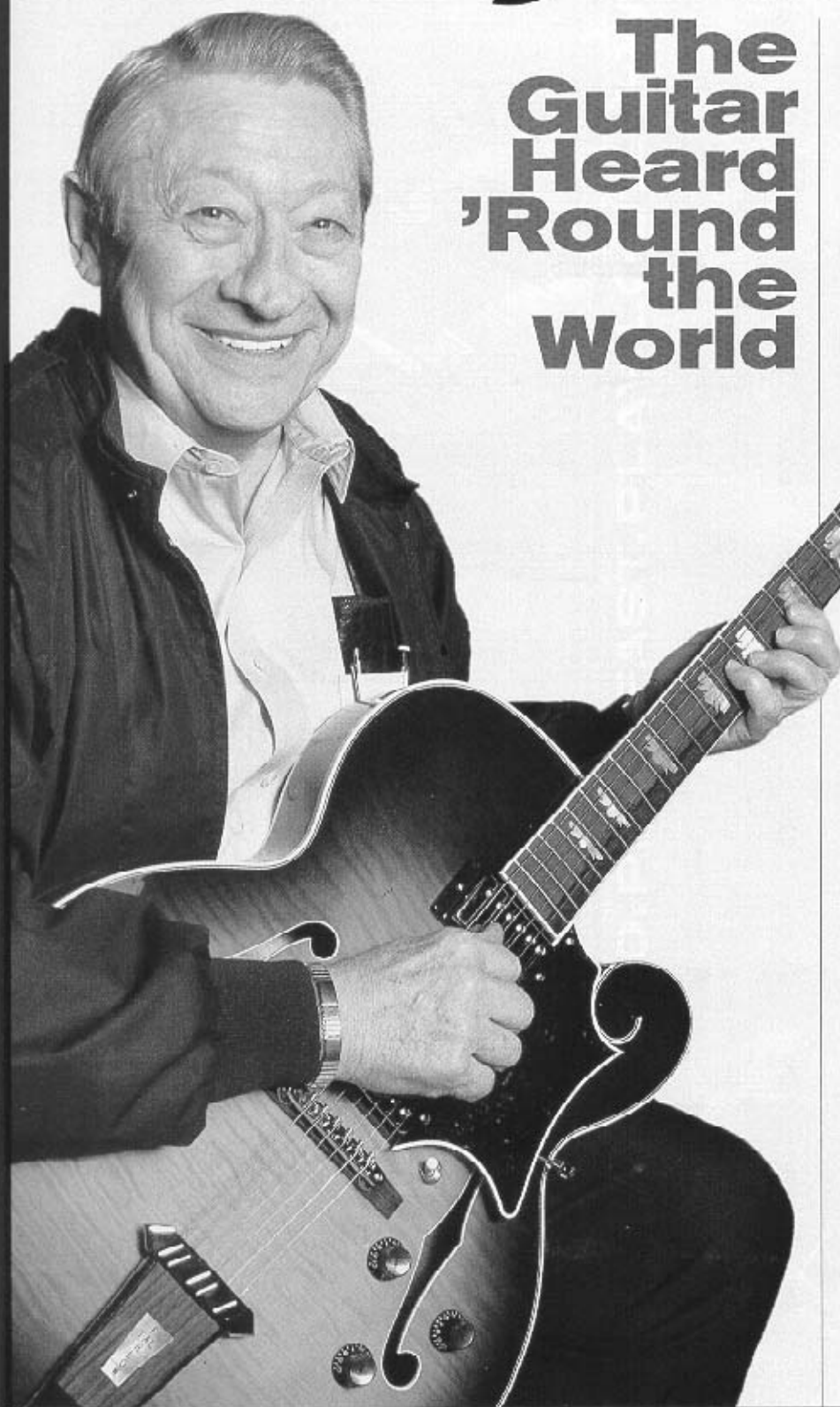
1914. In 1939, Charlie Christian switched on the electric guitar revolution when he recorded "Flying Home" with the Benny Goodman Sextet in Los Angeles.

His tone and phrasing on his Gibson ES-150, deliberately based on the saxophone, was so convincing that initially listeners were completely fooled as to the source of the thick, vibrant sound.

And in 1954, Scotty Moore and his Gibson ES-295, along with Bill Black on upright bass, played a brilliant synthesis of blues and country music—which would come to be called rockabilly—behind a skinny, young Memphis truck driver with greasy hair on Arthur Crudup's "That's Alright Mama." The ethnic mixing scandalized white conservatives, but rebellious postwar teenagers got hip to the message, and rock 'n' roll was officially born.

Winfred Scott Moore III was a 20-year-old guitar picker when he returned home to Tennessee after being discharged from the Navy in 1952. While enduring day gigs, he began playing in local country outfits with a Fender Esquire guitar and a Fender Champ amp, and took to hanging around the Memphis Recording Service, headed by Sam Phillips. He was itchy to play, and Phillips was eager to record something new in the summer of 1954 when Elvis Presley was summoned to the studio. After the release of "That's Alright Mama" on Sun Records #209 (b/w "Blue Moon of Kentucky"), the drummerless trio (until the addition of D.J. Fontana in 1955), with Presley strumming acoustic guitar, toured the South until the cultural earthquake that Elvis left in his ducktailed wake compelled RCA Records to cough up \$35,000 for his contract.

The screaming ride to the top netted fame and fortune for Elvis. Scotty and Bill received neither, being poorly paid sidemen, and they



quit in 1957 just before the "King" was drafted and became PFC Presley in the United States Army. Tragically, Bill Black died in 1965 after achieving a modicum of success with his cool R&B combo. Meanwhile, Scotty ran his recording studio, freelanced, worked for Sam Phillips, and in 1964 recorded an instrumental album of Presley's hits titled *The Guitar That Changed the World*. Though Scotty continued to do sessions and movies with Elvis on a per diem basis after 1960, the famous 1968 "Comeback" special would be the last time they would see each other, and after yet another slight over money in 1969 and being bitterly burned by the business, Scotty hung up his axe for the next 23 years. In 1992, he agreed to make an album with the ailing Carl Perkins and has since been involved in a number of projects, including a session with Keith Richards and Levon Helm in Woodstock, as well as a TV special about Sun Records featuring Paul McCartney and Mark Knopfler, among others.

Scotty Moore personifies the appellation "Southern Gentleman." Humble, gracious, and witty, he has made his peace with the past and at the age of 70 enjoys playing as much as ever. Though the rockabilly he pioneered is a part of his DNA, jazz has always been a passion, and he plays it with consummate taste and feeling.

What was your playing like before Elvis?

I was using a flatpick, and I was just starting to listen to Chet Atkins and Merle Travis, trying to figure out what they were doing. Sometimes I would warm up like this [Fig. 1]. In those days, we would mostly play what was popular on the radio, like "In the Mood" or "Bunny Hop"—good God [*laughs*]. I haven't thought of that one in years! Of course, I was listening to the blues, too [Fig. 2].

What happened when you first went into Sun Studios with Bill and Elvis?

We were on a break, and Elvis had all this nervous energy. He just started "frailing" the guitar and singing "That's Alright Mama." Bill began slapping the bass along with him, and I picked up the guitar and started playing a thumb-and-three-fingers type of rhythm behind him. That's when Sam said, "Hey, what are you guys doing?" I said we were just goofing around, and he told us to get back on mic, and then we would listen back to what we had. I went in and tried to put some little "stab" notes along with what I had been playing. I was using the gold Gibson ES-295 with the Fender Champ. By the time we recorded "Mystery Train" at the last Sun session in 1955, I had a new Gibson L-5 and the Butts amp with built-in tape delay.

Had you ever heard any music like that before?

No, it was strictly on the spot and ad-lib, as I had not been using my thumb and fingers like Chet and Merle in my previous band, the



What's Between the Lines



Guns N' Roses "Welcome to the Jungle"

By Michael Mueller

The first time I heard *Appetite*, I was at a house party hosted by a good friend. Someone put the record on, and upon hearing the opening notes of "Welcome to the Jungle," I lost all track of my friends in the room. We listened to the record beginning to end and were completely floored by this primal, raw sound. As a testament to the longevity of that landmark recording, we still celebrate its primordial jungle boogie 15 years later. Cheers, Slash, Izzy, Duff, Steve, and Axl!



YOU KNOW WHERE YOU ARE?

Of course you do. The minor pentatonic opening lick with gobs of delay is one of the most recognizable calling cards in rock guitar history. To cop this lick, set your delay time to 144 ms and adjust your repeat control as needed (it will be on the high side). Be sure to tune your guitar down one half step before

you get started, though.

"Welcome to the Jungle" is most faithfully pulled off live using two guitarists, yet in the beginning, there are three guitars going at once. What's a duo to do? At the start it's simple. Obviously, the delay-based riff is necessary. The second guitar should cop the licks of Gtr. 2. Your bassist is already playing the roots of the power chords played by Gtr. 3, so the bass will suffice for that part through measure 10. At measure 11,

your two guitars simply split the parts of Gtrs. 2 and 3 in the transcription.

If you're alone, you've got some work cut out for you. Assuming you don't have some type of looping capability for the delay-based riff, you'll have to play that all the way through measure 10. At measure 12, the bass can cover the B5 chug, while you play the single-note line. For the main riff, feel free to play the part of either Gtr. 2

or Gtr. 3. When you get to measure 16, try the composite lick in Fig. 1.

YOU'RE IN THE JUNGLE, BABY!

Slash's first guitar solo kicks off with the now famous double-stop tritones that imply a bluesy E7#9 tonality [E-G#-B-D-F#(G)] with a couple of passing tones throughout the first four measures. Start the solo with your index finger on the D string and your middle finger on the G string. This will set you up for easy fingerings throughout.

At measure 5, Slash breaks into single-note string sanity à la Jimmy Page. The only tricky part here is that you'll need to bend the A note at fret 17 one whole step with your index finger and then quickly shift down two frets after releasing the bend. That phrase ends with you playing the D note at fret 15 with your index finger. You'll again need to quickly shift down to 12th posi-

tion, so you can bend the D note at the end of the measure with either your ring or pinky finger, whichever you prefer.

YOU'RE GONNA DIE!

We all will someday, but you'll cross that bridge when you get to it. In the meantime, the bridge at hand contains a nice dynamic change that requires you to roll off your guitar's volume control to clean up the tone a bit (Gtr. 2). After hitting the final D5 chord of measure 7, bring your volume back up to full tilt for the ensuing four-measure stop chorus of sorts leading into the second solo.

After the solo, the band enters an interlude that creates the feeling of being lost in the jungle, baby. The first wild creature you'll encounter is the strings played behind the nut (Gtr. 2) in measure 3. Next, a slide provides high-pitched squeals and screams like monkeys in a jungle. Finally, the descending chromatic 16th notes add a sense of urgency to the atmosphere. Here, think of alternate picking in a steady, even rhythm as your jungle guide. Play the minor 3rd double stops with your ring finger on string 5 and index on string 4. When it switches to major 3rds, use your middle finger on string 5 and your index on string 4. After you brave the jungle, your reward is the final E7#9 chord followed by detuning your low E string—think of it as a musical sigh of relief. **B**

TONE ZONE

GUITARS: Solidbody

PICKUP/POSITION:

Humbucker/Bridge

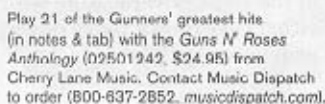
GAIN: 5

EQ: Bass/Mid/Treble: 4/7/8

EFFECTS: Delay (delay time: 144 ms; repeats: high) Attitude!

Fig. 1





As Recorded by Guns N' Roses
(From the Geffen Recording APPETITE FOR DESTRUCTION)

*Words and Music by W. Axl Rose,
Slash, Izzy Stradlin, Duff McKagan
and Steven Adler*

Transcribed by Adam Perlmutter

Tune down 1/2 step:
(low to high) E^b-A^b-D^b-G^b-B^b-E^b

Intro

Moderate Rock ♩ = 104

Gr. 1 (dist.) N.C.

Riff A

End Riff A

mf
P.M. throughout
*w/ delay

TAB

4	4	4 4 4	4	4 2	2	4	4 2	2 0	2
---	---	-------	---	-----	---	---	-----	-----	---

*notes in parentheses sounded by delay unit

Gtr. 1: w/ Riff A (4 times)

B5

A5

G5

Gtr. 2 (dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major, 4/4 time, with a mezzo-forte (*mf*) dynamic. The melody begins with a quarter note G, followed by an eighth note A, a dotted quarter note B, and a half note C. The second system continues the melody with a quarter note D, an eighth note E, a dotted quarter note F, and a half note G. The lyrics 'The Rose Tree' are written below the notes. The score includes a guitar accompaniment part with a key signature of one sharp (F#) and a 1/2 time signature. The guitar part consists of a series of chords: G7, A7, B7, C7, D7, E7, F#7, and G7. The chords are written in a simplified notation: G7, A7, B7, C7, D7, E7, F#7, and G7. The guitar part is marked with a 'P.M.' (Percussion Mark) and a '4' (4/4 time signature).

Gtr. 3 (dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The second system continues the melody with a half note C5, followed by a half note B4, and then a half note A4. The score is marked with a forte dynamic (f) and a tempo marking of 'Moderato'.

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Welcome to the Jungle

Gu. 1: w/ Riff A1 (3 times)

E5

B5

A5

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bottom system has two guitar staves. The first guitar staff has a 2 fret marker and a 7 fret marker. The second guitar staff has a 7 fret marker and a 5 fret marker. The second system of staves continues the melody and guitar accompaniment.

E5

Gtr. 1 tacet

D5

A5

B5

10

The Rose Tree

Soprano

Alto

Tenor

Bass

P.M. -----|

Riff A1

Gtr. 1

delay off
P.M. -----|

4 4 4 2 2 2 4 4 4 2 2 2 0 0 2

Welcome to the Jungle

Faster ♩ = 124

A5 G5 A5 G5 F#5

let ring

1/2 1/2 1/4 P.M.

A5 G5 A5 G5 F#5 A5

1/4 P.M.

Verse

A5

1. Wel - come to the jun - gle, we got fun 'n' games -
 2. Wel - come to the jun - gle, we take it day - by day -
 3. Wel - come to the jun - gle, it gets worse here ev - 'ry day. You

Gtrs. 2 & 3

1/4 P.M. 1/4 P.M.

Welcome to the Jungle

We got ev - 'ry - thing — you want, — hon - ey, we know the names. — We are the
If you want it, you're gon - na bleed, but it's the price — you pay. — And you're a
learn to live — like an an - i - mal. — in the jun - gle — where we play. — If you got a

1/4 P.M. - - 1/4

E5 D5 E5 D5 E5

peo - ple that — can find — what - ev - er you — may need. —
ver - y — sex - y girl — who's ver - y hard — to please. —
hun - ger for what you see, — you'll take it e - ven - tual - ly. —

0 7 5 5 4 2 0 7 5 5 4 2

D5 E5 D5 E5

If you got the mon - ey, hon - ey, we got your dis - ease. — In the jun -
You can taste the bright — lights, but you won't get them for free. — In the jun -
You can have any - thing you want, but you bet - ter not take it from me. — In the jun -

0 7 5 5 4 2 0 7 5 5 4 2

Welcome to the Jungle

C5 **D5**

gle. Wel - come to the jun - gle. 1., 3 Watch it bring you to your,
 gle. Wel - come to the jun - gle. 2. You're my,
 gle. Wel - come to the jun - gle.

Rhy. Fig. 1

E5 **To Coda**

sha, na, na, na, na, na, na, na, na, na, na, knees, knees, Uh, ah.
 my, my, my, ser - pen - tine. Uh, ah.

End Rhy. Fig. 1

1. **2.** **B5** **A5**

I wan - na watch you bleed. I wan - na hear you scream!

Gtrs. 2 & 3 **Gtr. 2**

Gtr. 3

Welcome to the Jungle

Guitar Solo

Gtr. 1

E5 D5 E5

Gtr. 2 & 3

8va - D5 E5 G5 A5 E5

D.S. al Coda

D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5

8va loco 8va P.H.

Welcome to the Jungle

♩ Coda

Bridge

D

F5

G5

F5

I'm gon-na watch— you bleed.

Gtr. 2

7 5 6 5 3 0

Gtr. 3

7 5 6 5 3 0

Rhy. Fig. 2

End Rhy. Fig. 2

w/ clean tone

Gtr. 3: w/ Rhy. Fig. 2 (2½ times)

Gtr. 4: w/ Fill 1

D

F5

G5

F5

D

F5

And when you're high—

let ring

let ring

7 0 7 7 10 10 12 12 10 10 10 7 10 10 0

Gtr. 4 tacet
G5

F5

D

you nev - er ev - er want to come down,

let ring

12 13 12 12 10 10 7 7 5

Fill 1

Gtr. 4 (clean)

mf let ring

8 7 7

Welcome to the Jungle

Gr. 2



The musical score for guitar 2 is written on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The score consists of a series of chords and melodic lines. The first measure contains a chord of F#4, A4, and C#5. The second measure contains a chord of F#4, A4, and C#5. The third measure contains a chord of F#4, A4, and C#5. The fourth measure contains a chord of F#4, A4, and C#5. The fifth measure contains a chord of F#4, A4, and C#5. The sixth measure contains a chord of F#4, A4, and C#5. The seventh measure contains a chord of F#4, A4, and C#5. The eighth measure contains a chord of F#4, A4, and C#5. The ninth measure contains a chord of F#4, A4, and C#5. The tenth measure contains a chord of F#4, A4, and C#5. The eleventh measure contains a chord of F#4, A4, and C#5. The twelfth measure contains a chord of F#4, A4, and C#5. The thirteenth measure contains a chord of F#4, A4, and C#5. The fourteenth measure contains a chord of F#4, A4, and C#5. The fifteenth measure contains a chord of F#4, A4, and C#5. The sixteenth measure contains a chord of F#4, A4, and C#5. The seventeenth measure contains a chord of F#4, A4, and C#5. The eighteenth measure contains a chord of F#4, A4, and C#5. The nineteenth measure contains a chord of F#4, A4, and C#5. The twentieth measure contains a chord of F#4, A4, and C#5. The score ends with a double bar line.

12	12	12	12	12	10	12	12	12	12	12	12	10	12	12	12	12	12	10	14	14	14	14	14	14	14	14
12	12	12	12	12	10	12	12	12	12	12	12	10	12	12	12	12	12	10	14	14	14	14	14	14	14	14
12	12	12	12	12	10	12	12	12	12	12	12	10	12	12	12	12	12	10	14	14	14	14	14	14	14	14

Gtr. 3

w/ dist.

[illegible]

E5 C#5 D5 E5 C#5 D5 E5 G5 F#5 G5

Yeah!

Gtr. 1

The musical notation for guitar 1 consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with several measures, including a long note with a fermata and a series of eighth notes. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#). It contains a series of fret numbers (12, 15) with arrows indicating a slide up to the 1st fret, followed by a final fret number (12).

Gtrs. 2 & 3

P.M. P.M. - - - P.M. P.M. P.M. - - -

6 7 0 0 6 7 12 11 12
4 4 4 4 4 4 12 14 12
0 0 0 0 0 0 10 9 10

Welcome to the Jungle

C#5 D5 E5 C#5 D5 E5

Now!

15 12 12 12 15 14 (14) 12 15 15

P.M. P.M. ----- P.M. P.M. P.M. -----

6 7 9 9 6 7 9 9 9 9 9 9 9 9 9 9

0 4 5 0 0 7 7 0 7 0 4 5 0 0 7 7 7 7 7 7 7 7

Guitar Solo

C#5 B5 A#5 B5 C5 C#5 B5

1 1/4

1 9 7 9 9 (9) 9/11 9 9 11 9 11 11 (11)

P.M.

6 6 4 0 4 3 4 5 6 6 4 4

4 4 2 0 2 1 2 3 4 4 4 2

Welcome to the Jungle

Chord progressions: A45 B5 C5 C#5 B5 E5

Chord progressions: E6 E5 E6 E5 B5

Chord progression: E5

Technical markings: P.M., 1/2, 1/4, 15, 14

The musical score is arranged in three systems, each with a guitar staff (top) and a bass staff (bottom). The key signature is three sharps (F#, C#, G#). The guitar staff includes various musical notations such as tremolos, slurs, and dynamic markings like 'P.M.'. The bass staff provides fret numbers and includes technical markings such as '1/2', '1/4', and '15'. Chord progressions are indicated above the guitar staff: A45 B5 C5 C#5 B5 E5 in the first system, E6 E5 E6 E5 B5 in the second, and E5 in the third.

Welcome to the Jungle

Interlude

Interlude

Gtr. 1 B5

Gtr. 3 tacet Em

15ma

34

w/ slide & delay steady gliss.

Gtrs. 2 & 3

Gtr. 2 15ma

4 4

2 2

*Strum strings behind the nut.

**hypothetical frets

Welcome to the Jungle

Gtr. 1

15ma

steady gliss.

Fretboard diagram for Gtr. 1: 30, 32, 31, 31 (31), 29, 29, 20, 27, 25, 24

Gtr. 2

loco

1/2

Fretboard diagram for Gtr. 2: 5, 12, (12), 2, 2, 0, 2, (2)

Gtr. 3

PM

Fretboard diagram for Gtr. 3: 7, 7, 7, 7, 6, 6, 6, 5, 5, 5, 4, 4, 3, 3, 2, 2

Gtr. 1: w/ ad lib fills (next 7 meas.)

Gtr. 2

Fretboard diagram for Gtr. 2: 12, 14, 12, 14, 12, 15, 12, 15

Gtr. 3

P.M.

Fretboard diagram for Gtr. 3: 7, 7, 7, 7, 6, 6, 6, 5, 5, 5, 4, 4, 3, 3, 2, 2, 5, 5, 5, 5, 4, 4, 4, 3, 3, 3, 2, 2, 1, 1, 0, 0, 7, 7, 7, 7, 6, 6, 6, 5, 5, 5, 4, 4, 3, 3, 2, 2, 1, 1, 0, 0

Welcome to the Jungle

Gtr. 2 tacet

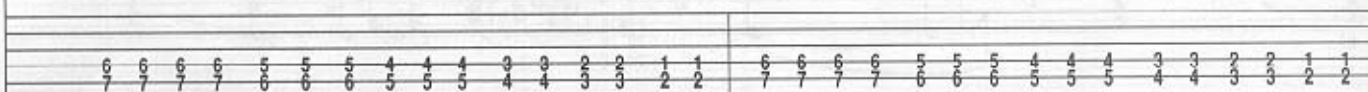
E



Gtr. 3



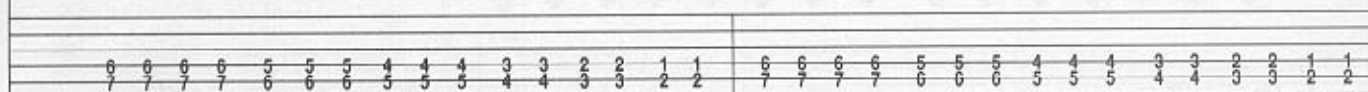
P.M. -







P.M. -



Gtr. 1 tacet

F#5

F5

F#5

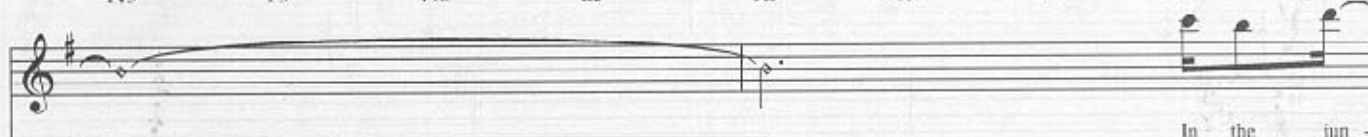
G5

A5

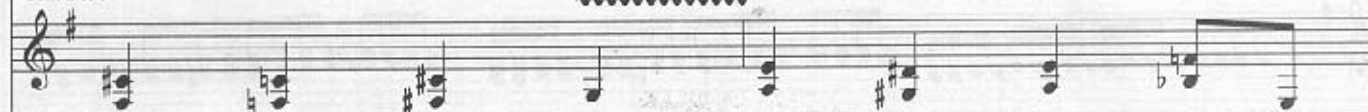
G#5

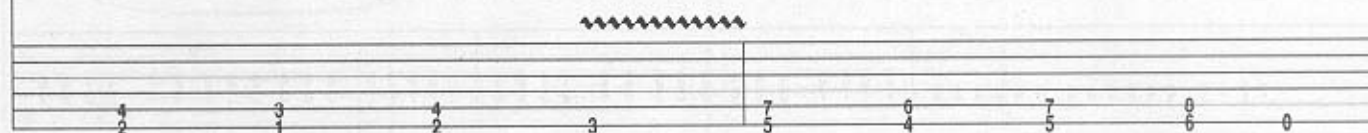
A5

Bb5



Gtrs. 2 & 3





Welcome to the Jungle

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3½ times)

C5 D5

gle. Wel - come to the jun gle. Watch it bring you to your,

E5

sha, na, na, na, na, na, na, na, na, na, na, knees. knees. In the jun -

C5 D5

gle. Wel - come to the jun - gle. Feel - my,

E5

oh, my, my, my ser - pen - tine.

C5 D5

Jun - gle, wel - come to the jun - gle. Watch it bring you to your,

E5

sha, na, na, na, na, na, na, na, na, na, na, knees, knees. Down in the jun -

C5 D5

gle. Wel - come to the jun - gle. Watch it bring you to your...

E D Bb5 G5 E5 A G E E7#9

It's gon - na bring you down! Huh!

Gtrs. 2 & 3

*detune 6th string

What's Between the Lines



Linkin Park "Papercut"

By Michael Mueller

A little over a year ago, while I was visiting the *Guitar One* office in New York pondering relocation, there was a buzz around the office about some new CD. Everyone, from the editors to the art staff, was singing the praises of a new band called Linkin Park. *Hybrid Theory* must have been blasting through the speakers of about three different stereos simultaneously. I was immediately hooked.

Where am I going with this? Fast forward one year: Over seven million records sold, three hit singles, and a Grammy later, *Hybrid Theory* is still in regular rotation at *Guitar One*, and with their latest single, "Papercut," it's a practice likely to continue.

JUST A WALK IN THE PARK

"Papercut" is a very simple song to play on the guitar, yet it's filled with interesting musical tools and techniques. The first thing you need to do to play this song is to tune your axe down to drop D, down one half step (low to high:

D \flat -A \flat -D \flat -G \flat -B \flat -E \flat).

Reminiscent of Tom Petty's "Don't Come Around Here No More," the tune kicks off with an electronic drum loop that sets up the half-time feel of the song ($\text{♩} = 75 \text{ bpm}$). A half-time feel is established by the drums when the kick drum is hit on beat 1 and the snare on beat 3, as opposed to the normal

kick-snare-kick-snare (beats 1-2-3-4) pattern in 4/4 time.

PEDAL POWER

The opening riff is played in a high register, something that seems to be a favorite toolin guitarist Brad Delson's tool chest. Surprisingly, not many guitarists use this approach when writing riffs; it seems that the word "riff" automatically directs guitarists to the lower register of the frequency spectrum. After the phenomenal success Guns N' Roses enjoyed with "Sweet Child O' Mine" way back in 1987, you'd think that more guitarists would have picked up on the possibilities.

The pedal-point riff in "Papercut" is culled from the D minor scale in 10th position (Fig. 1). Pedal point is a compositional technique in which a melody revolves around a static note, usually in the bass. Yngwie Malmsteen is rock guitar's most famous practitioner, and he borrowed the technique from Classical composer J.S. Bach. Try inserting high-register riffs—with or without pedal point—in your own songs.

PINKY POWER

After four times through Riff A, Gtr. 2 joins the fray with a power-chord and octave figure

(D5-F5-E5-Fsus2). In this section, the octaves are best played using the fingering in Fig. 2A. The reason for using your pinky finger on the octave rather than your ring finger is to facilitate the fingering for the Fsus2 chord (Fig. 2B).

MINOR CHANGES

At the verse, Delson changes the harmony from D Aeolian to D Phrygian (D-E \flat -F-G-A-B \flat -C) by playing E \flat rather than E both in the pickup to the verse (4th ending of the

intro) and later in Riff C (measure 8 of the verse). The Phrygian mode is the most popular tonality in modern metal because of the sinister sound created by the half-step interval between the root and $\flat 2^{\text{nd}}$.

At the chorus, the harmony once again becomes Aeolian (via the E note at the 12th fret on the 1st string), as Delson plays a variation on his opening theme in 10th position for the first two measures of Riff D and resumes the original theme for the final two measures of the riff. D

TONE ZONE

GUITARS: Solidbody

PICKUP/POSITION:

Humbucker/Bridge

GAIN: 7-8

EQ: Bass/Mid/Treble: 8/5/7

EFFECTS: Reverb

Fig. 1

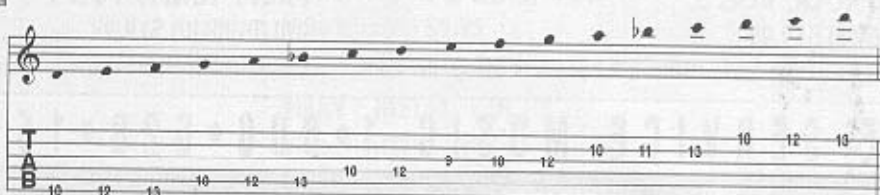


Fig. 2A

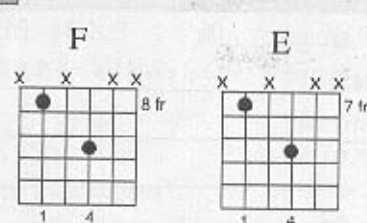
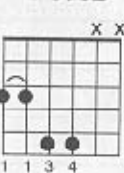


Fig. 2B

*Fsus2



*Drop D tuning



PAPERCUT

As Recorded by Linkin Park
(From the Warner Bros. Recording [HYBRID THEORY])

By Linkin Park

Linkin Park Hybrid Theory (PGM0104, \$21.95) Authentic GUITAR TAB Edition
Titles in this album-matching folio are: Papercut • One Step Closer • With You •
Points of Authority • Crawling • Runaway • By Myself • In the End • A Place for
My Head • Forgotten • Cure for the Itch • Pushing Me Away. Available from Nute
Service Music (800-327-7643, ext. 7399)

Drop D tuning, down 1/2 step.
(low to high) D₅-A₄-D₄-G₃-B₂-F₂

Intro

Moderate Rock ♩ = 150
Half-Time Feel

(drums) 2

N.C. Riff A

Play 4 times

End Riff A

Gtr. 1: w/ Riff A (8 times)

Rhy. Fig. 1

D5 F5 E5 F#5

Gtr. 2 (dist.)

f

let ring

f

TAB

10 10 12 10 13 10 12 10

0 0 0 0 0 0 0 0

1.-3.

4.

End Rhy. Fig. 1

Rhy. Fill 1

N.C.

End Rhy. Fill 1

P.M.

1 1 3

Verse

Gtr. 1 tacet
2nd time, Gtr. 2: w/ Riff C (3 times)
N.C.

1. Why does it feel like night to - day? — Some-thing in here's not right to - day, —
2. I know I've got a face in — me. points — out all my mis - takes to — me.

Gtr. 2 Riff B

P.M.

End Riff B

0 0 0 1 1 1 1 0 0

1st time, Gtr. 2: w/ Riff B (2 times)

Why am I so up - tight today? — Par - a - noi - a's all — I got left.
You've got a face on the in - side, — too; your par - a - noi - a's — prob - bly worse.

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Papercut

I don't know what stressed me first, but or how the pres-sure was fed, but
I don't know what set me off first, but I know what I can't stand. Ev - 'ry - bod - y

I know just what it feels like to have a voice in the back of my head. Like a
acts like the fact of the mat-ter is I can't add up to what you can. But ev - 'ry - bod - y has a

Gtr. 2 Riff C

End Riff C

P.M. -----

0 0 0 1 1 1 1 0 0 1 1 3

Gtr. 2: w/ Riff B

D5

face that I hold in - side, face that a - wakes when I close my eyes, face that - 'll
face that they hold in - side, face that a - wakes when I close my eyes, face that watch -

Gtr. 2: w/ Riff C

watch ev - 'ry time I lie, face that laughs ev - 'ry time I fall and watch - es
es ev - 'ry time they lie, face that laughs ev - 'ry time they fall and watch - es

1st time, Gtr. 2: w/ Riff B
2nd time, Gtr. 1: w/ Riff C

ev - 'ry - thing so I know that when it's time to sink or swim, that the
ev - 'ry - thing so you know that when it's time to sink or swim, that the

Gtr. 2: w/ Riff B

face in - side is hear - ing me, right be - neath my skin. It's like I'm
face in - side is wat - ching you too, right in - my side your skin.

Chorus

Gtr. 1: w/ Riff A (8 times)

1st time, Gtr. 2: w/ Rhy. Fig. 1 (3½ times)

2nd time, Gtr. 2: w/ Rhy. Fig. 1 (4 times)

D5 F5 E5 F#sus2 D5 F5 E5 F#sus2

par - a - noid look - in' o - ver my back. it's like a whirl - wind in

side of my head. It's like I can't stop what I'm

D5 F5 E5 F#sus2

hear - ing with - in; it's like the face in - side is right

D5 F5 E5 F#sus2

1. 2.
Gtr. 2: w/ Rhy. Fill 1 N.C.

be - neath my skin. be - neath the skin. It's like I'm

Gtr. 1: w/ Riff A (8 times)
Gtr. 2: w/ Rhy. Fig. 1 (3½ times)

par - a - noid, look - in' o - ver my back, it's like a

D5 F5 E5 F#sus2

whirl - wind in - side of my head. It's like I

D5 F5 E5 F#sus2

can't stop what I'm hear - ing with - in; it's like the

D5 F5 E5 F#sus2

face in - side is right be - neath my skin.

D5 F5 E5 F#sus2 Gtr. 2: w/ Rhy. Fill 1 N.C.

Bridge

Gtr. 1: w/ Riff A (8 times)
N.C.

The face in - side is right he - neath your skin. The face in - side is

Gtr. 2

P.M. P.M.

0 0 0 1 1 3 0 0 0

Papercut

right be - neath your skin. The face in - side is right be - neath your skin.

P.M. -----

1 1 3 0 0 0 1 1 3

D5

The

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Outro

Bbsus2 Csus2 Gsus2

sun goes

Riff D

Gtr. 1

let ring throughout

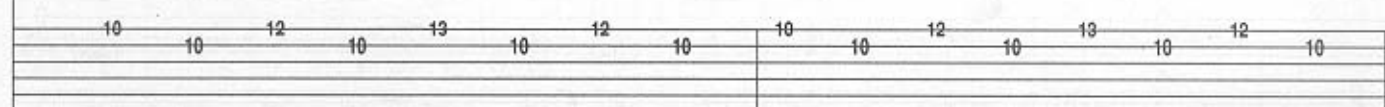
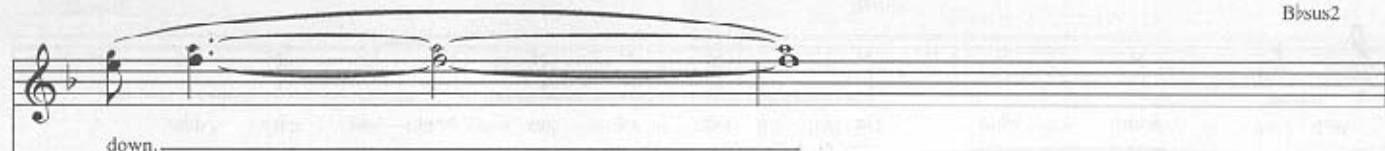
12 10 12 10 13 10 13 10 12 10 12 10 13 10 13 10

Rhy. Fig. 2

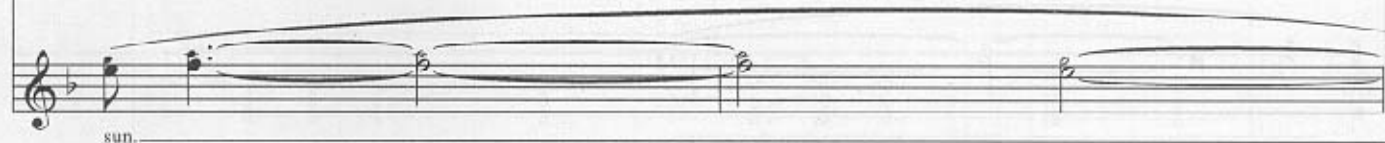
Gtr. 2

10 10 10 10 10 10 10 12 12 12 7

B \flat sus2



Gtr. 1: w/ Riff D (8 times)
Gtr. 2: w/ Rhy. Fig. 2 (6 times)



Papercut

Bbsus2

whirl - wind in - side of my head. It's like I

can't stop what I'm hear - ing with - in; it's like the

Csus2

Gsus2

face in - side is right be - neath the skin. It's like I'm

feel the night he - tray me. The

Bbsus2

par - a - noid. look - in' o - ver my back, it's like a

sun.

Csus2

Gsus2

whirl wind in - side of my head. It's like I

can't stop what I'm hear - ing with - in; it's like the

Bbsus2

face in - side is right be - neath the skin. It's like I'm

feel the night he - tray me. The

Gtr. 2: w/ Rhy. Fill 2 (2 times)

Csus2

B \flat sus2

can't stop what I'm hear - ing with - in. It's like I can't stop what I'm

I feel the night be - tray

Csus2

B \flat sus2

Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

hear - ing with - in. It's like I can't stop what I'm

me. Ah.

Csus2

Gsus2

hear - ing with - in. It's like the face in - side is right

N.C.

Gtr. 1 tacet

be neath my skin.

Gtr. 2

P.M.

7 7 7 1 1 3 0 0 0

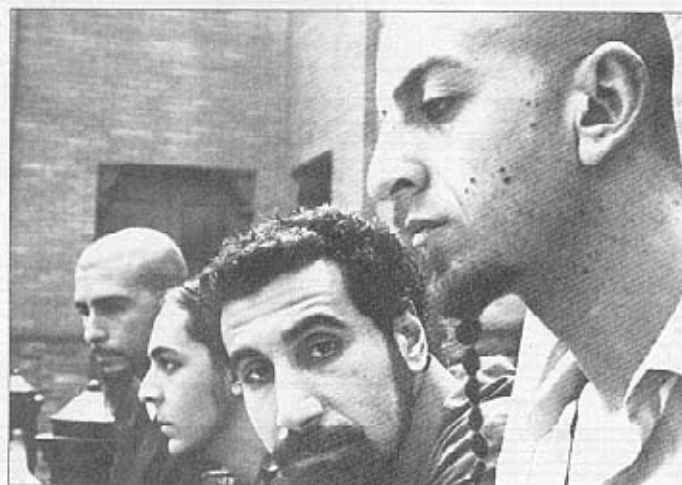
Rhy. Fill 2

Gtr. 2

10 10 10 10 10 10 12 12 12 10

8 8 8 8 8 8 8 8 8 8

What's Between the Lines



System of a Down "Aerials"

By Michael Mueller

In 1998, when System of a Down released their self-titled debut, aggro metal was firmly planted on rock radio, with Korn at its kernel. Because SOAD's record was filled more with quirky delights than the unabated aggression of angry young males, the band didn't quite reach the same heights as some of their other contemporaries. As is generally the case, however, originality has overcome trend and hype. Now, as aggro metal is starting to fester faster than roadkill, SOAD's second effort, *Toxicity*, is gaining well-earned praise and respect. The record spawned the surprise hit of 2001 in "Chop Suey," and the title track, "Toxicity," recently followed suit. This summer you can catch the quartet sporting "Aerials" on the main stage at Ozzfest 2002.

TUNING

Malakian tunes to drop D, down one whole step (C-G-C-F-A-D) in "Aerials." However, in order to facilitate the sitar part (arranged for guitar) introduced at the interlude, tune your guitar to DADGAD, down one whole step: C-G-C-F-G-C, low to high. If you're playing this song in your band and have two guitarists, one can play an acoustic guitar tuned in this manner to simulate the sitar, while the electric

guitar is tuned to drop D, down one whole step.

WORK THE OBLIQUES

The intro to "Aerials" is comprised of a bass melody composed within the D minor scale (D-E-F-G-A-B-C). This melody is doubled by the guitar, which also adds A and D pedal tones. Together, the pedal tones and bass melody form oblique motion, a type of counterpoint in

which one melody is in motion while another remains stationary [Fig. 1]. This compositional tool is applied again with the sitar during the interlude. The easiest way to play the counterpoint figure in the intro is simply by moving your fret-hand's index finger up and down the 6th string as necessary. As for picking, use all downstrokes with two exceptions: use an upstroke on the second 16th note (open 4th string) of beat 4 in measures 3 and 7.

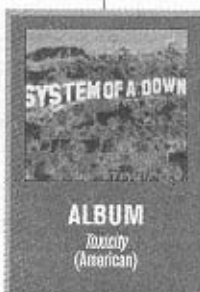
For the sitar part arranged for guitar, again use your fret hand's index finger to play all the notes on the 4th string. For the picking pattern, you can use a flatpick and downstrokes on strings 4 and 2 with an upstroke on string 1. Or—and this is much easier and efficient—you can use hybrid picking, thus avoiding worry about muting the 3rd string. For hybrid picking, use a flatpick on the 4th string, your middle finger on the 2nd string, and your ring finger on the 1st string [Fig. 2].

CHORUS OF PARALLELS

Where oblique motion was used

in Riffs A and B, the vocal line in the chorus sections moves in parallel motion with the bass melody. Parallel motion is defined as two melody lines having the same shape, or horizontal intervallic movement. A basic example of this is playing a melody line in octaves. The parallel motion idea is applied via power chords and vocals in the second chorus and outro-chorus. It's a good bet you've heard this type of vocal/instrument melodic pairing before—it's used all the time in church

music. The organist, when accompanying the congregation on a hymn, will almost always play the vocal melody on one hand. Not a church-goer? Well then, thank goodness for System of a Down. Now you know. **\$**



TONE ZONE

GUITARS: Solidbody

PICKUP/POSITION:

Humbucker/Bridge (dist.)

Humbucker/Middle (clean)

GAIN: 6

EQ: Bass/Mid/Treble: 7/4/7

EFFECTS: Slight reverb

Fig. 1



Fig. 2





AERIALS

As Recorded by System of a Down
(From the American Recording TOXICITY)

Get note-for-note tab transcriptions for this song and 13 more in *Toxicity* (00690531, \$19.95). Contact Music Dispatch to order (800-837-2852, musicdispatch.com).

Written by Daron Malakian and Serj Tankian

DADGAD tuning, down 1 step:
(low to high) C-G-C-F-G-C

Intro

Moderately Slow Rock ♩ = 80

(strings) Gtr. 1 (clean) Dm RHY A

(approx. 9 sec.)

mp let ring throughout

TAB

End Riff A

Verse

Gtr. 1 tacet
2nd time, Gtr. 3 tacet
Bb5

1. Life is a wa - ter - fall, — we're one in the riv - er and one — a - gain af - ter the fall. —
Gtr. 2 2. Life is a wa - ter fall, — we drink from the riv - er, then we turn a - round and put up our walls. —
(dist.) Rhy. Fig. 1

f

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Aerials

D5 G5 D5 F5 D5 E5 D5

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1 (2/5 times)

Bb5

1., 2. Swim-ming through the void— we hear— the word,— we lose our - selves— but we find— it all.—

D5 G5 D5 F5 D5 E5 D5

'Cause

Bb5

we are the ones that wan - na play,— al - ways wan - na go but you nev - er wan - na stay.—

D5 G5 D5 F5 D5 E5 D5

And

To Coda ☺

Bb5

we are the ones that wan - na choose,— al - ways wan - na play but you nev - er wan - na lose.—

Interlude

Gtr. 1: w/ Riff A

Gtr. 2: tacet

Dm

* Gtr. 3 Riff B (clean)

mp
let ring throughout

*Sitar arranged for guitar.

Aerials

End Riff B

The first system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

Chorus

Gtr. 1 & 3: w/ Riffs A & B (1st 2 meas.)

The chorus section features vocal lines and guitar parts. The vocal line includes the lyrics "Aer - i - als in the sky." The guitar parts are indicated by fret numbers 0, 3, 5, 7, and 0.

D.S. al Coda

The second system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

Gtr. 3

The third system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

Gtr. 1

The fourth system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

Coda

A5

Interlude

F5 E5 D5

The fifth system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

Oh!

Gtr. 2

Rhy. Fig. 2

The sixth system contains a guitar riff on a single staff and a corresponding bass line on a five-line staff. The guitar part consists of eighth-note patterns. The bass line uses fret numbers 0, 3, 5, 7, and 0.

P.M.

Aerials

G5 F5 E5

F5 G5 A5 Bb5 A5 G5 F5 E5 D5

End Rhy. Fig. 2

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Aer - i - als in the sky.
Aer - i - als, up high.
Dm G5 A5 Bb5 A5 G5 F5 E5 D5

When you lose small mind, you free your life.
When you free your eyes, e - ter - nal prize.

Gtrs. 1 & 3: w/ Riffs A & B (2 times)

Gtr. 2 tacet

Dm

Aer - i - als in the sky.
Aer - i - als, up high.

When you lose small mind, you free your life.
When you free your eyes, e - ter - nal prize.

Outro

Gtrs. 1 & 3: w/ Riffs A & B (1½ times)

Ah, ah, ah.

1. 2.

Gtr. 3

Gtr. 1

What's Between the Lines



B.B. King "How Blue Can You Get?"

By Dave Rubin

How blue can you get? Obviously, a rhetorical question if directed at B.B. King. He is the link between the first generation of electric pickers in the early 1940s starting with T-Bone Walker, the guitar slingers in Chicago and Texas who followed his lead in the 1950s, and rock players who applied his principles of string leverage in the 1960s.

Riley B. King was born in Itta Bena, Miss., on September 25, 1925. Blind Lemon Jefferson and Lonnie Johnson would be early influences; T-Bone Walker and Django Reinhardt would also catch his fancy. He broke through in 1952 with "3 O'Clock Blues," and in 1970 crossed over from the chitlin' circuit with his biggest hit, "The Thrill Is Gone."

That same year B.B. recorded a live album at Cook County Jail in Illinois. Playing outdoors with a superb sound system afforded him the luxury of turning up his amp beyond what tone-deaf producers had been allowing him in the studio. Sweet, singing sustain pushed to the edge of feedback on his Gibson ES-355 "Lucille" created a timbre reminiscent of a blues-soaked clarinet. The effect was particularly expressive on this epic version of "How Blue Can You Get?," a song he originally cut in 1963.

THE INTRO/SOLO

They used to say, "It's what's up front that counts," and B.B. makes virtually his entire musical statement before he sings a single word. No doubt inspired by Lucille's sensuous squeals of pleasure, he takes her over the top with four spectacular choruses, fingering choice notes from a composite scale—the D Mixolydian mode with a b3rd—

mainly in the root position [Fig. 1A] and his "B.B. King box" at frets 2 and 14 [Fig. 1B]. He was one of the first blues guitarists to appreciate the versatility of the position, and he uses it with consummate skill to play the changes. Fig. 2 presents three typical licks from the "box," incorporating the 5th (A), 3rd (F#), and root (D) over the I (D) chord; the b7th (F), 6th (E), 5th (D), and 3rd (B) over the IV (G) chord; and the root (A), b7th (G) and 5th (E) over the V (A) chord.

B.B.'s genius lies in his southern fried phrasing and jazzy note selection. In measure 6 over the IV (G) chord in chorus 2, he plays a G6 arpeggio (G-B-D-E) on beat 2 followed by a melodious bend of the 6th to the major 7th (F#). Not yet content with this foray into "legit" music, he bends the root to the b9th (Ab) before getting down with a classic bend of the b7th (F) to the root on beat 4.

A MAN OF FEW CHORDS

B.B. claims not to be a rhythm guitarist, which is utter hogwash, though with few exceptions he is sparing with chords on record. In

measure 12 of chorus 1, he smacks a sophisticated D6 voicing that harmonizes with the dominant tonality of the band and eases the transition into chorus 2 where he repeats the D6 to establish the fresh start. On the more prosaic side, he plays a simple G triad in measure 5 (IV chord) of chorus 4, where it dynamically follows three beats of rest and a rush of notes in measure 4 of the I chord.

STOPPING THE TIME

When B.B. delivers the punch line, "I gave you seven children, and now you want to give them back!" audiences the world over understand just "how blue you can get." Fig. 3 shows a guitar arrangement designed to approximate the horn section accents in measures 1-8 (I chord) of the 6th chorus. ♪

TONE ZONE

GUITAR: Semi-hollowbody

PICKUP/POSITION:

Humbuckers (neck and bridge together)

GAIN: 2-3 (just a hint of overdrive); 9-10 if you're overdriving a clean channel (as B.B. does)

EQ: Bass/Mid/Treble: 5/5/6

Fig. 1A



Fig. 1B

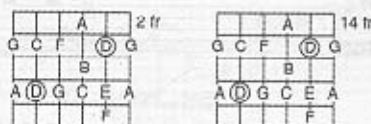


Fig. 2



Fig. 3





HOW BLUE CAN YOU GET?

As Recorded by B.B. King

(From the MCA Recording LIVE IN COOK COUNTY JAIL)

Wanna play the blues like B.B.? Then get the super-cool B.B. King iSong CD ROM (00461045, \$24.95), featuring lessons using his original recordings, and the B.B. King Anthology (00690492, \$19.95), with tab transcriptions for 35 tunes. Contact Music Dispatch to order (800-837-2852, musicdispatch.com).

Written by Jane Feather

Transcribed by Adam Perlmutter

Intro-Guitar Solo

Slow Blues $\text{♩} = 66$

D7

Gtr. 1 (slight dist.)

First system of the guitar solo. The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The music begins with a whole rest, followed by a series of eighth and sixteenth notes, some with vibrato. A guitar tablature line below the staff shows fret numbers: 11, 10, 13, 12, 12, 10, 12, 12, 10, 12, 10, 12. There are also dynamic markings like *mf* and *f*, and a G7 chord symbol.

Second system of the guitar solo. The staff continues the melodic line with eighth and sixteenth notes. The guitar tablature shows fret numbers: 10, 12, 12, 10, 10, 10, 13, 12, (12), 12. There is a D7 chord symbol at the beginning of the system.

Third system of the guitar solo. The staff continues the melodic line. The guitar tablature shows fret numbers: 12, (12), 10, 12, 10, 12, 10, 12, 10, 12, 10, 12. There is a G7 chord symbol at the beginning of the system.

Fourth system of the guitar solo. The staff continues the melodic line. The guitar tablature shows fret numbers: 12, 10, 13, 13, 10, 12, 10, 12, 10, 0, 10, 12, 12, 10, 11, 12, 11, 12. There is a D7 chord symbol at the beginning of the system, and a "grad. bend" marking with a 1/4 and 1/2 note value.

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How Blue Can You Get?

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various notes, rests, and accidentals. Above the staff, there are two chord symbols: "G7" and "D7". The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with various notes, rests, and accidentals. Below the staff, there are two sets of fingerings: "(5)" and "5 3 5".

How Blue Can You Get?

First system of musical notation. The treble clef staff shows a melodic line with various ornaments and a final $\Lambda 7$ chord. The bass staff shows a complex fretboard sequence: 7-11, 10-10, 12-10, 12-14, 10, 10, 12-11, 10-12, 12, (12)-10, 12, (12), (12)-10, 12, 12, 9-9, (9)-10. A "grad. release" instruction is placed over the final notes.

Second system of musical notation. The treble clef staff includes a $G7$ chord, a $8va$ (octave) instruction, a $D7$ chord, and a *loco* section. The bass staff shows fret numbers: 16, 15, 17, 15, 15, 10, 10, 15, 16, 15, 17, 17. A "grad. bend" instruction with a $1\frac{1}{2}$ mark is shown over the first few notes.

Third system of musical notation. The treble clef staff features a $D7$ chord. The bass staff shows fret numbers: (17), 10, 12, 10, 10, 16, 15, 17, 16. A wavy line indicates a vibrato effect over the first few notes.

Fourth system of musical notation. The treble clef staff includes a $G7$ chord, a $D7$ chord, and a $8va$ instruction. The bass staff shows fret numbers: 15, 17, 15, 15, 17, 17, 17, 17, (17)-15, 15, 15, 17. A $1\frac{1}{4}$ mark is shown over the final notes.

Fifth system of musical notation. The treble clef staff includes a $G7$ chord and a $8va$ instruction. The bass staff shows fret numbers: 15, 17, 15, 17, 17, (17)-15, 15, 10, 15, 15, 16, 15. A $1\frac{1}{2}$ mark is shown over the first few notes.

How Blue Can You Get?

D7
8va

A7 **G7**
8va

D7 **D7**
8va

G7 **D7**
8va

G7
8va

How Blue Can You Get?

D7

A7 **G7**

D7

Verse

D7 **G7**

1. You're ev - il when I'm with you, ba - by, and you are

*Gtr. 1

*1st time only

Gtr. 1 tacet
D7

jeal - ous when I've been down - heart - ed, ba - by, ev - er - since said, you

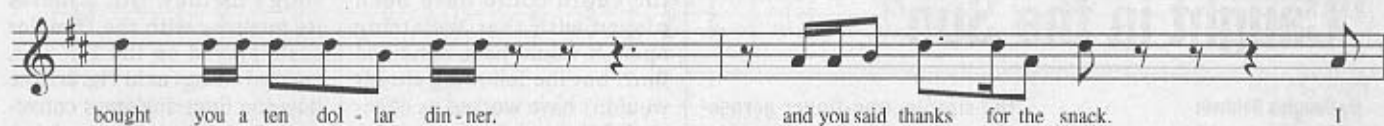
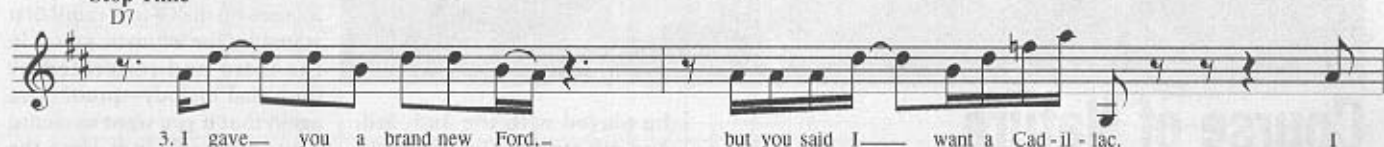
G7

the day we met. I say I've - been down - heart - ed, ba - by.
e vil. You're so e - vil when I'm with you, ba - by,

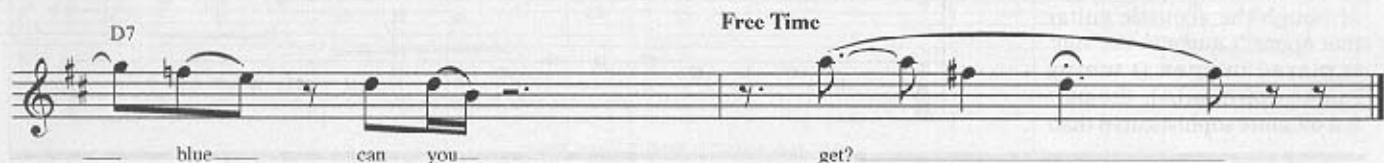
How Blue Can You Get?



Verse Stop Time



End Stop Time





Course of Nature "Caught in the Sun"

By Douglas Baldwin

Course of Nature (Mark Wilkerson, rhythm guitar/vocals; John "Fish" Mildrum, lead guitar; and Rickey Shelton, drums/backing vocals) takes great pride in bringing a strong melodic sense to a hard rock/metal foundation. Their debut album, *Superkala*, was co-produced by the band and Matt Martone (3 Doors Down, Breaking Point), mixed by Randy Staub (P.O.D., Nickelback), and features epic string arrangements conducted and arranged by Suzie Katayama (Train, Bon Jovi). "Caught in the Sun," the debut single from the album, displays this team's talents in a powerful ballad that integrates tasteful and complex chords, clever key changes, and a majestic sense of melody that all add up to a surefire radio hit. Just let nature take its course.



the simple, one-finger-across-the-strings technique that many open-tuned six-stringers employ. In fact, the opening chords require some full-fisted and flexible fingerings as shown in Fig. 1. Yes, each chord is built upon a parallel shape on the three lowest strings, but each has a twist that serves the music. The Bm7 sets up a drone on the note D found on the 3rd string at the 8th fret, which requires the three parallel notes to

be played with the 2nd, 3rd, and 4th strings. (Interestingly, the chord could have been played with that 3rd string open. It would have remained Bm7, but the following chords wouldn't have worked as effectively.) The Asus4 uses an index finger barre, but retains the droning D note along with the two open drone strings. This requires you to back-bend the index finger so that the two highest strings ring freely. Finally, the Gsus2/add#4 and the Gsus2 require a legitimate one-finger-per-fret stretch in order to target their melodic C# to D motion.

Dig the transition to D minor in the bridge, outlined by the Bb5, C5, and D5 chords. Also, watch out for the way cool one-measure progression

(B5-C#5-D5-E5-D5-E5) that kicks back into the chorus after the guitar solo. It provides some hip harmonic ambiguity.

SOLAR POWER

Apart from the solo, the electric guitar's chord chores in "Caught in the Sun" are largely workman-like, providing requisite muscle to the radio-friendly mix. Gtr. 2 employs power chords (see this month's Basic Training column on page 168) with the obligatory high-gain, scooped-mid tone (see the Tone Zone sidebar) that propels much rock these days.

The solo, played by Gtr. 3, focuses on the C# to D motif first stated by the acoustic guitar in the intro and reiterated by the vocal melody—proof once again that if you want to record a hit with a solo in it, learn the song's melody. Gtr. 3 marks its territory with the D major scale played on the 1st, 2nd, and 3rd strings as in Fig. 2. Note how the fingering stays conveniently in the 17th position before sliding down to the final A note at the 14th fret of the 3rd string. **B**

TONE ZONE

GUITAR 1: Acoustic
GUITAR 2: Solidbody electric
PICKUP/POSITION: Humbucker/Neck
GAIN: 8-10
EQ: Bass/Mid/Treble: 8/2/8
GUITAR 3: Solidbody electric
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8-10
EQ: Bass/Mid/Treble: 6/6/8

Fig. 1

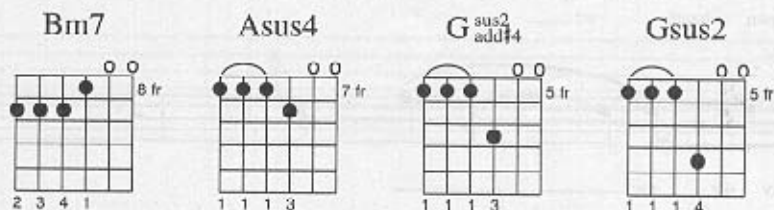
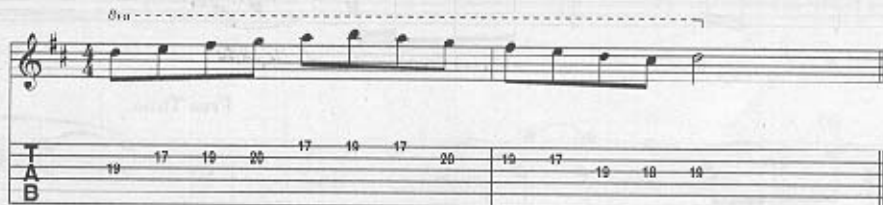


Fig. 2



CHORDS OF NATURE

Although the acoustic guitar that opens "Caught in the Sun" is played in open D tuning (tuned down to D \flat), the part is a bit more sophisticated than

As Recorded by Course of Nature
(From the Lava/Atlantic Recording SUPERKALA)

Words and Music by Mark Wilkerson

Gtrs. 2 & 3: Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Moderately Slow Rock ♩ = 80

Asus4

[illegible]

End Rhy. Fig. 1

Asmed

$$\text{G}^{5432}_1 \quad \text{G}^{5432}_2$$

1. You're my dis - tant where, - ti - na - tion of choice. —
2. Peo - ple ev' - ry - where, how could I — be sure —

Gsus2 Bm7 Asus4

I'd give an y - thing just to hear - your - voice -
if it's you - that I have been look - ing for?

[illegible]

with - out say - in a word. Most times,
to be com - in for ta ble? you, With you,

Caught in the Sun

Bm7 Asus4 Gsus2_{add14} Gsus2

I miss the voice you're that goes un- heard.
with me you're the cho- sen one.

Chorus

Gsus2_{add14} Gsus2 Gtr. 1 tacet D5/A A5 G5

What if I missed you? You got caught in the sun.

Gtr. 2 (elec.)

w/ dist. *f*

B5 A5 D5/A A5 To Coda

What if I did something ne- ver to be un- done?

1.

Interlude

G5 B5 A5 Gtr. 1: w/ Rhy. Fig. 1 Bm7 Gtr. 2 tacet 3

P.M.

Caught in the Sun

2. B5 A5 Bridge Bb5

You are there — for — me,

this I hope — and — pray,

You will wait — for — me,

I won't be — too — late.

The musical score is arranged for guitar, bass, and drums. The guitar part is written in standard notation with a key signature of one sharp (F#). The bridge section includes lyrics and guitar solos. Chord diagrams are provided for various chords including B5, A5, Bb5, C5, D5, and Bb5. The guitar part features a mix of standard notation and tablature. The bass and drums parts are also shown with standard notation and tablature.

Caught in the Sun

D5 Bb5

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1½ times.)

Gtr. 2 tacet

Bm7

8va

Asus4

Gsus2

Gsus2

Gtr. 3 (elec.)

mf w/ dist.

Gsus2

8va

Gsus2

Bm7

Asus2

8va

Gtr. 1: w/ Rhy. Fill 1

Gsus2

Gtrs. 1 & 3 tacet

B5

C#5

D5

E5

D.S. al Coda

D5

E5

Gtr. 2

Rhy. Fill 1

Gtr. 1

Caught in the Sun

⊕ Coda

Will you wait for me? Will I be too late this time?

Gtr. 3

The musical notation for guitar 3 is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The 12-string fretboard diagram below shows the fret numbers for each string. The diagram is divided into two systems, each with six strings. The fret numbers are: 12, 10, 12, 11, 12, 11 for the first system, and 11, 12, 12, 10, 12, 11 for the second system.

12	10	12	11	12	11
11	12	12	10	12	11

[illegible]

Caught in the Sun

G5 G5/F# G5 B5 A5

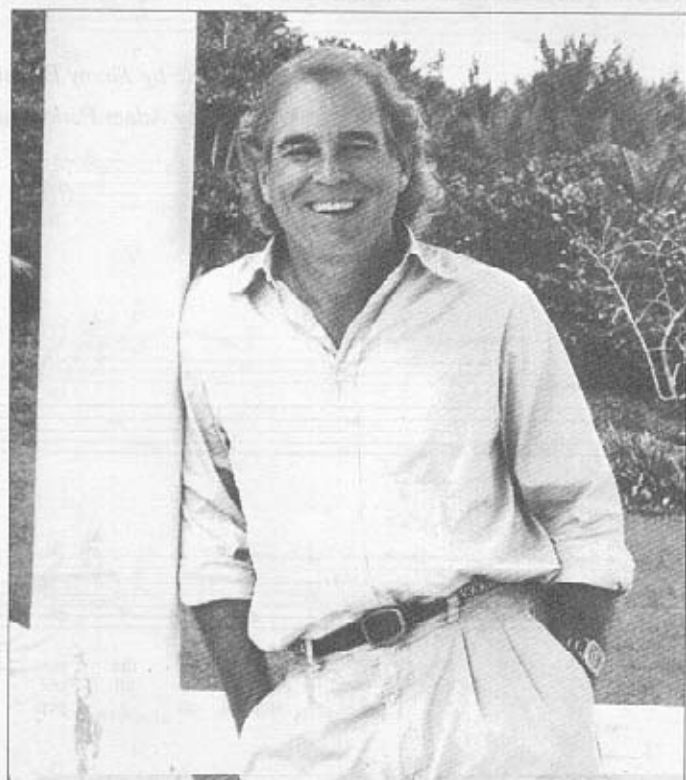
The musical score is divided into two systems. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), followed by a vocal staff with a treble clef and the same key signature. The guitar staff has a wavy line above it, and the vocal staff has a wavy line above it. The second system includes a guitar staff with a treble clef and a key signature of one sharp (F#), followed by a vocal staff with a treble clef and the same key signature. The guitar staff has a wavy line above it, and the vocal staff has a wavy line above it. The lyrics are: "You are there for me, this I hope and pray."

12 11 12 10 12 11 12 11 12 9

D5/A A5 G5

You are there for me, this I hope and pray.

11 12 10 11 12 10 12 11 12 12



Jimmy Buffett "Margaritaville"

By Douglas Baldwin

I heard on the radio this morning that tickets for an August concert by Jimmy Buffett were going on sale. The radio DJ team was placing bets on how quickly the concert would sell out: an hour and 15 minutes? An hour and five minutes? Maybe 55 minutes? The irony of it all was that the temperature this March morning was a balmy 27 degrees Fahrenheit. No matter what time of year it is, Jimmy's devoted following of "Parrotheads" can't wait to re-enter that fuzzy-round-the-edges world of beach parties, body shots, and big Tequila-based cocktails. Jimmy Buffett remains one of the most popular and profitable concert attractions today.

STRUMMIN' YOUR SIX-STRING

At a tempo of 116 beats per minute, the eighth note strum of "Margaritaville" is as laid back a groove as you'll find. To master this feel, begin by setting

foot, while the "and" counts fall in between.

With the rhythm firmly planted in your body (your foot) and your brain (the counting), it's time to add the strum. Strum down toward the ground on every numbered beat, and strum up on every "and," with one exception to this pattern: The third beat receives no strum. Instead, pass your hand over the strings as if you were down-strumming them. This helps to keep the rhythm even. The resulting strum and counting is shown in Fig. 1. This will serve you well for almost all of the song.

The most obvious break to this almost-continuous eighth-note strum occurs during the chorus at the chords D, A/C#, and G/B, where the lyrics inform "there's a woman to blame." Here you'll play big half-note strums for each chord, as in Fig. 2. Note the "body taps" I've added after the G/B chord. This mimics the side-stick snare accents on the original recording. Watch out for the tendency to speed up during this passage; hands that have been kept busy with down-up-down-up strumming often become impatient when asked to do nothing for a couple of beats.

BLOWING OUT THE TRICKY CHORDS

Don't be put off by the few unusual chords in "Margaritaville." In

fact, when you first try the song, you can boil them down to their basic forms: Play a D for Dsus4 and 117, an A for A/C#, and a G for G/B. The whole song will then be playable with D, G, and A chords. But by the same token, don't avoid learning them, or the resulting bland concoction will be your own damn fault.

Dsus4 is an easy addition to a D chord; just add your pinky finger to the high E string at the 3rd fret. D7 can be easily memorized as a "backward" D; the triangle formed by your three fingers points toward the headstock rather than the guitar's body. A/C# (spoken as "A over C#") has a very useful three-string barre played with the first finger; I like to call it the "rock 'n' roll" A shape, as so many great rock riffs can be played with it. The C# part of the chord is created by adding the ring finger on the A string at the 4th fret. And G/B is simply a G chord with the G note on the 6th string omitted.

The catchy intro and ending of "Margaritaville" is shown in Fig. 3. If you're playing this song with another guitar player, this is a great little figure to learn. The quasi-mariachi flavor of this figure instantly alerts every Parrothead for miles around that it's time to hoist a certain frozen concoction and watch another summer disappear. ☺



Fig. 1

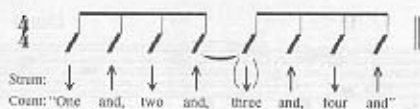


Fig. 2

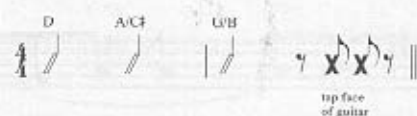


Fig. 3





MARGARITAVILLE

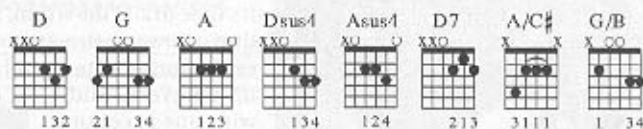
As Recorded by Jimmy Buffett

(From the MCA Recording CHANGES IN LATITUDES, CHANGES IN ATTITUDES)

*Songs You Know by Heart/Jimmy Buffett's Greatest Hits (P0729GTJ, Guitar/Tab/Vocal \$18.95). Titles include: Cheeseburger in Paradise * Come Monday * Fine * Grapefruit-Juicy Fruit * He Went to Paris * Margaritaville * Why Don't We Get Drunk and more! Available from Note Service Music (800-327-7643 ext. 7399).*

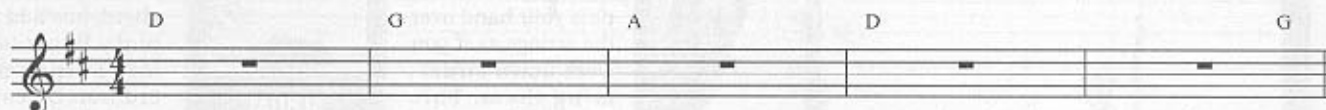
Words and music by Jimmy Buffett

Arranged by Adam Perlmutter



Intro

Moderately ♩ = 116



Verse



1. Nib - blin' on sponge - cake,
2. Don't know the rea - son
3. I blew out my flip - flop,

I watch - in' the sun -
stayed here all sea -
stepped on a pop -



bake. with All of those tour ists cov ered with oil.
- son noth - ing my to show but this brand new lat - too.
- top. Cut my heel, had to cruise on back



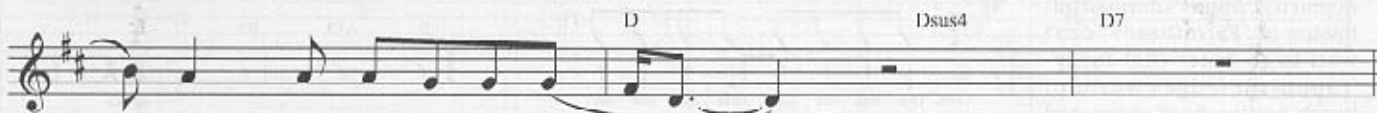
home.

But Strum - min' my six - string,
But it's a real beau - ty,
But there's booze in the blend - er.



on - my front porch - swing.
a Mex - i - can cut - ie.
and soon it will ren - der

Smell those shrimp, -
How it got here, -
that fro - zen con - coc -



they're I be - gin - ning to hoil.
- tion that helps me hang on.

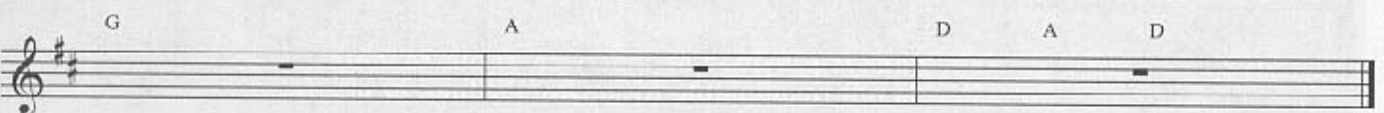
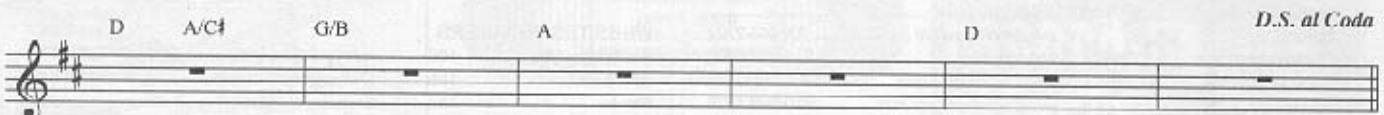
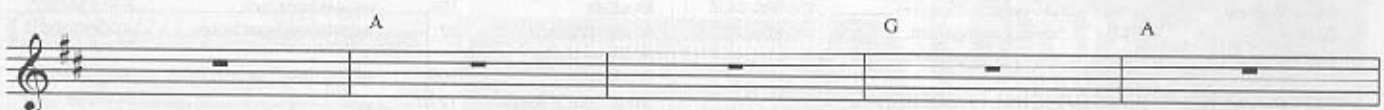
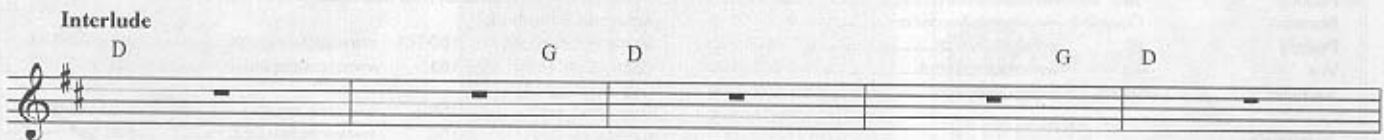
Chorus



Wast - in' a - way a - gain in Mar - ga - ri - ta - ville.

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Margaritaville



"Red Haired Boy" O Bluegrass, Thou Art Coming Back!

IF THERE'S ONE MUSICAL STYLE THAT HAS INVADDED this guitarist's listening space more than any other in the past couple of years, it's bluegrass, as well as its Celtic counterpart. Plain and simple, this music is a lot of fun.

In a genre that stands on the shoulders of such legendary giants as Bill Monroe, Flatt & Scruggs, Doc Watson, and Tony Rice, the recent successes of the Grammy-winning soundtrack *O Brother, Where Art Thou?* and so-called "newgrass" artists like twenty-somethings Nickel Creek are bringing bluegrass to a whole new generation.

This is *not* country-bumpkin music; these people are players in the most definitive sense of the word. Perhaps Nickel Creek violinist Sara Watkins summed up the bluegrass ethos best when she told me recently, "Bluegrass isn't about making sure your hair is pretty; it's about practicing when nobody's listening, and then hoping people notice." With those sage words in mind,

grab your axe, a pick, and a metronome, and take a gander at this arrangement of the traditional classic "Red Haired Boy" [Fig. 1].

For starters, this song requires a capo at the 2nd fret, which puts the song in the key of A major, but we'll analyze it as written in G. Actually, the tune is in G Mixolydian, evident by the inclusion of the F major chord. The song is also in cut time, which means that even though there are four beats in each measure, it feels like it's in "two." So your rhythm part will feel as if you're playing the root (bass) note on the downbeat and strumming the chord on the upbeat. The rhythm guitar part is a two-beat strum pattern [Fig. 2A], using all down strums. The only exception to the pattern is in the eighth bar of each section—the D-G chord change. Here, strum the D chord on both the down- and upbeats, followed by a strummed G chord, which is held for the remainder of the measure [Fig. 2B].

One of the biggest challenges facing the bluegrass guitarist is the unbelievable tempo at which some of these tunes move. Perhaps more than ever, alternate picking is your best friend. To prepare yourself for the parade of pickin' in "Red Haired Boy," practice the open-position G Mixolydian mode (C major scale starting at the 5th degree) in ascending and descending patterns [Fig. 3]. Set your

Fig. 1 HEAR IT ONLINE
www.guitaronemag.com

Fast Bluegrass $\text{♩} = 110$

[A]

G C G F

G C G D^b G D^b G

[B]

F C G F

G C G D^b G D^b G

Fig. 2A HEAR IT ONLINE
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G

Fig. 2B HEAR IT ONLINE
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D G

Fig. 3 HEAR IT ONLINE
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E A D G B E

F C F

B E A

G C F D G

metronome to a comfortable tempo and increase it 2-4 beats per minute with each run until you reach the tempo at which you first make mistakes. Practice at that tempo until you can play mistake-free and then increase it another 2-4 bpm. Be sure to use strict alternate picking throughout your exercises.

Finally, a common arrangement device in country, bluegrass, and Celtic instrumentals

is to add a four-measure vamp on the I chord (G) between the repeats of the A section. To add the vamp to this arrangement, simply delay the G-E pickup notes on beat 4 in measure 8 until beat 4 of measure 4 of the vamp, which would fall between the first ending and the repeat of the section. This approach gives both the plectrist and the audience a brief reprieve from the onslaught of notes. ♪



Muddy Waters

King of Chicago Blues

WHEN MUDDY WATERS SANG, "NOW WHEN I WAS A young boy, at the age of 5, my mother said I'm gonna be the greatest man alive" to Willie Dixon's "Mannish Boy" in 1955, one could argue that he was the greatest bluesman alive. Nearly 20 years after his death on April 30, 1983, at the age of 68, the same declaration still holds true.

McKinley "Muddy Waters" Morganfield was born in Rolling Fork, Miss., on April 4, 1915. He picked up the blues harp at 13, and by the time he was 17, he had also picked enough guitar to gig at juke joints, suppers, and fish fries in the Clarksdale vicinity. After making solo acoustic field recordings for the Library of Congress in

1941-42, Waters packed his "grip" and migrated to Chicago in 1943.

Buying an electric guitar in 1944 led to his momentous meeting with guitarist Jimmy Rodgers a year later. In 1948, Chess Records reluctantly allowed him to cut over-amped country blues with just an upright bassist. "I Can't Be Satisfied" b/w "I Feel Like Going

Home" was not only a stone hit in a black community that was starved for a taste of "down home," but also revolutionized Chicago blues.

Fig. 1 shows Muddy's familiarity with Delta blues licks in the root-position "bluesman's key" of E. The bend of the 4th (A) to the 5th (B) on the 3rd string, released and resolving to the root on the 4th string is a cornerstone of blues guitar. Dig the quarter-step bend of the G and D notes in measure 2 to the "true blue" notes between the 3rd and major 3rd and the 7th and major 7th, respectively.

Muddy had the country bluesman's innate sense of appropriate note selection. Though he regularly played in open G, he negotiates a four-measure intro with his bottleneck in standard tuning in **Fig. 2**. Observe how, besides the root notes of each change, he also nicks the 6th (G#) and 4th (E) of the V (B7) chord, the 9th (B) and 9th (!) (Bb) of the IV (A7) chord, and the 3rd (G#) and 4th (A) of the I (E7) chord for hair-raising musical tension.

Muddy once commented that he would play nothing but slow blues—if he could get away with it—because "that's where the feeling is." **Fig. 3** is a sample of his patented, buzzing "honeybee" slide through a I-IV change. Those quintuplets in measure 1 are definitely a "feel" thing; Muddy is basically playing as fast as he can while staying in time.

Fig. 1 HEAR IT ONLINE
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Slow Blues ♩ = 60



Fig. 2 HEAR IT ONLINE
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Slow Blues ♩ = 60



Fig. 3 HEAR IT ONLINE
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Slow Blues ♩ = 70 (♩ = ♩♩)



Fig. 4 HEAR IT ONLINE
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Moderate Shuffle ♩ = 100 (♩ = ♩♩)



Check out how the 7th (G), 5th (E), and 3rd (C#) in measure 2 outline the A7 chord.

Jimmy Rogers was Muddy's brilliant guitar partner during the fabulous '50s, and their interplay verged on the telepathic. He was particularly adept at fills and turnarounds; **Fig. 4** presents a typical example of the latter.

The 6th (C#) and 9th (F#) notes in measure 1 imply an extended dominant tonality, and the 5th (B) creates tension that resolves to the root (E) in measure 2.

As his renowned guitarist from the '70s "Steady Rollin'" Bob Margolin once mused, "Was there ever a heavier bluesman?"

The Harmonic Minor Scale

I'll See Your Minor Scale, and Raise You a 7th

IT IS A FAIR ASSUMPTION THAT MOST GUITAR PLAYERS, whether by circumstance or desire, spend the majority of their soloing life in minor keys. Therefore, it's imperative that they arm themselves with as many minor scales as possible in order to deal with these oft-encountered situations. Minor pentatonic and blues scales are a must, and the Aeolian (natural minor) and Dorian modes will get you through most progressions, but if you're looking for a little added color, perhaps the harmonic minor scale is in order.

Harmonic minor is simply the natural minor scale with a raised 7th degree, but this single alteration makes for a very unique and exotic scale. Fig. 1A shows the construction of the A harmonic minor scale. At first glance, the obvious distinction between this and the vast majority of other scales is the minor 3rd interval between its 6th and 7th degrees. But there is a subtler force at play—the harmonic minor scale contains three half-step intervals (between the 2nd and 3rd, 5th and 6th, and 7th and root). These tension/resolution points make for a highly active, colorful scale. Fig. 1B gives you three suggested patterns for the A harmonic minor scale.

Now that you have the harmonic minor scale under your fingers, it's time to put it to work. In place of the "expected" A Dorian or A Aeolian lick, Fig. 2 laces the A harmonic minor scale around an Am7 chord. This rubbing of the major 7th (G#) against the 7th (G) of minor 7th chords is a common occurrence in the modal vamps of jazz and jazz-fusion.

So far, we've only applied the harmonic minor scale over a solitary chord. However, a more practical application for the scale is in minor-key progressions that employ V or V7 chords (the V chord of harmonic minor) in place of diatonic v or v7 chords. The progression in Fig. 3 uses diatonic chords from the key of D minor, except for the V chord (A7), which is dominant in quality. (The diatonic v chord in D minor is Am or Am7.) The example employs the D natural minor scale (or D Aeolian: D-E-F-G-A-B-C) over the i (Dm), VI (Bb), and VII (C) chords, but segues to the D harmonic minor scale (D-E-F-G-A-B-C#) for the V7 chord change. Nailing the chord tones (1-3-5-7), the scale also cre-

Fig. 1A HEAR IT ONLINE
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Scale degrees: 1 2 3 4 5 6 7 8(1)

Fig. 1B HEAR IT ONLINE
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Fig. 2 HEAR IT ONLINE
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$\text{♩} = 112 (\text{♩} = \text{♩})$
Am7

Fig. 3 HEAR IT ONLINE
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$\text{♩} = 76$
Dm Bb C A7 Dm

D natural minor scale D harmonic minor scale

Fig. 4A HEAR IT ONLINE
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$\text{♩} = 144$
B

B Phrygian dominant (E harmonic minor)

Fig. 4B HEAR IT ONLINE
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$\text{♩} = 152 (\text{♩} = \text{♩})$
G7(b9) Cmaj7

G Phrygian dominant (C harmonic minor) C major scale

ates a strong pull back to the tonic chord (Dm). You'll hear this process being used over V-i cadences in virtually every style of Western music, from classical to modern rock and everything in between.

Finally, a discussion of the harmonic minor scale wouldn't be complete without

mentioning its most popular mode—Phrygian dominant, the 5th mode of harmonic minor. Most often employed over major or dominant chord types, it may be used to create neo-classical flash (Fig. 4A) or as an altered-scale source for functioning dominant chords (Fig. 4B). **B**

Power Chords

Gimme Five!

POWER CHORD IS THE NAME GIVEN TO CHORDS that consist only of the root and its 5th. (For a brush-up on chord basics, see IAN/02 "Basic Training.") Commonly written as E5, C#5, Bb5, etc., it's hard to imagine a world without these chords, but that world did exist once—and I was there! Travel back with me to the late '60s—a time when distortion was just beginning to be heard as a good thing. Distortion-generating stompboxes, generically called "fuzz boxes," could make your guitar create the most god-awful racket imaginable. They were great! Players such as Keith Richards, Eric Clapton, and, of course, Jimi Hendrix were all dabbling

with this new tonal color, and soon, a Sam Ash Fuzzola, Univox Super-Fuzz, or Dallas Arbiter Fuzz Face was as essential to a guitarist's rig as a pick and a strap.

One important discovery many guitarists made when using these early fuzz boxes was that when you played more than one note at a time (intentionally or not) the resulting sound was, at

best, really different from playing the same notes with a clean tone. At worst, it sounded like static from a 500-pound radio. To tame this sound, many players learned to strip chords down to their vital elements: the root and 5th. The 3rd only seemed to add that bad radio static.

Pretty soon, power chords were being used in all sorts of settings: pop songs, folk songs with sparkly acoustic guitars, and even jazz tunes. In order to put it on paper, a symbol had to be given to this chord—that-was-not-a-chord. It wasn't major or minor; what was it? By the mid-'80s, the symbol "5" was settled on, and a new chord category was born.

To play a "5" chord, grab an E major chord, then strip away all but the two lowest notes; if you've been working on the previous Basic Training columns, you should be able to name these notes as E (the root of the chord) and B (the 5th). We'll start with this two-note, root-5th configuration as our basic power chord template. The E5 fingering is shown in **Fig. 1A**. From this shape, let's go to an open A chord and again strip away all but the lowest root and the 5th above it to form an A5 chord (**Fig. 1B**). Be careful not to hit the low open E string; the resulting sound will be a little different from what we want. Continuing with chords built from open strings, **Fig. 1C** shows the fingering of a D5 power chord built from an open D chord.

Figs. 1A-C HEAR IT ONLINE www.guitaronemag.com

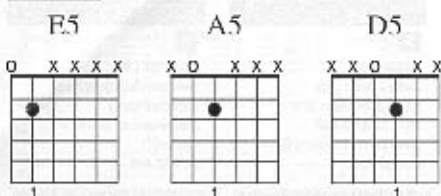


Fig. 2 HEAR IT ONLINE www.guitaronemag.com



Figs. 3A-C HEAR IT ONLINE www.guitaronemag.com

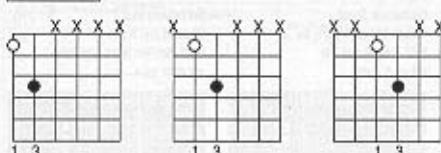
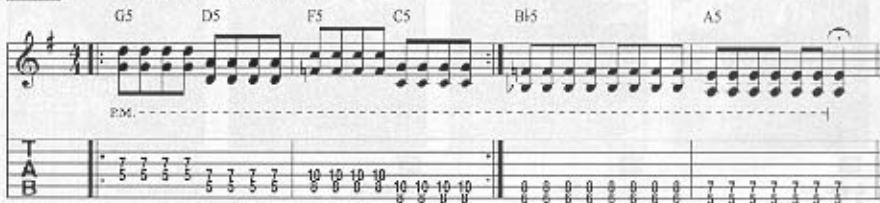
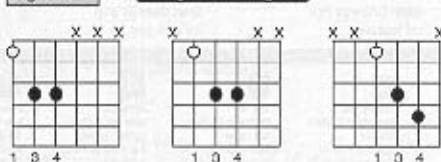


Fig. 4 HEAR IT ONLINE www.guitaronemag.com



Figs. 5A-C HEAR IT ONLINE www.guitaronemag.com



Now, let's have a little fun with this shape. First, try playing these chords with some continuous down strums. Then, play the progression in **Fig. 2** using palm muting (where you place the "karate" edge of your picking hand against the strings, near the bridge). This technique is commonly used in conjunction with power chords.

Power chords are absolutely indispensable as *movable chords*, where both notes are fretted, as in **Figs. 3A-C**. The important thing to recognize is that if you can name the root note (open circle) on the E, A, and D strings,

you can name the power chord built on that note. Try the progression in **Fig. 4** using these chord shapes.

A cool trick with power chords is to double the root an octave higher. This fingering, shown in **Figs. 5A-C**, defines the sound a bit more and gives you one less string to worry about inadvertently striking. Both the two-string and the three-string fingerings are commonly used, and with gobs of good distortion, they sound almost identical. Try the progression in **Fig. 4** using these new shapes. Power up! **B**